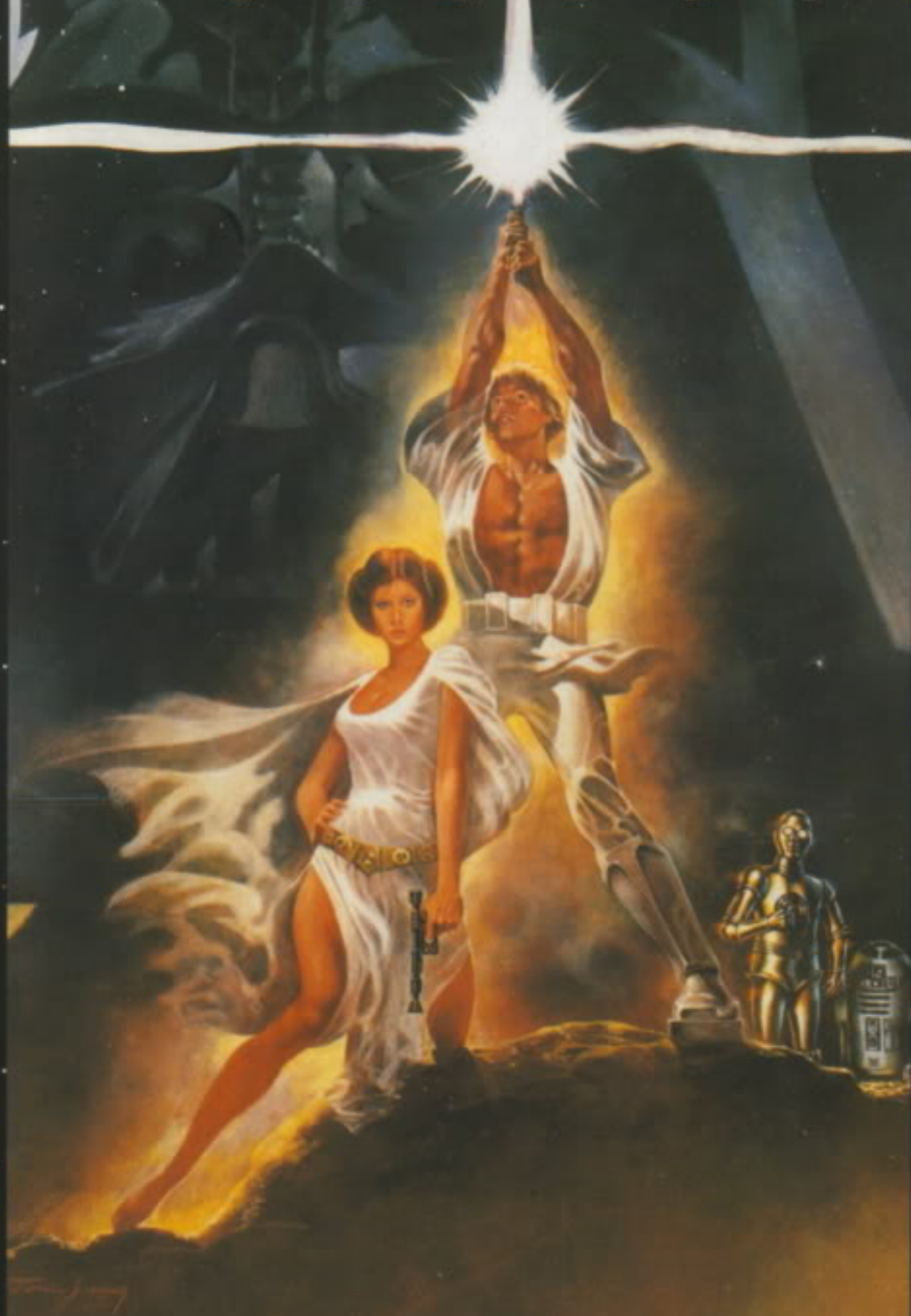


# STAR WARS®

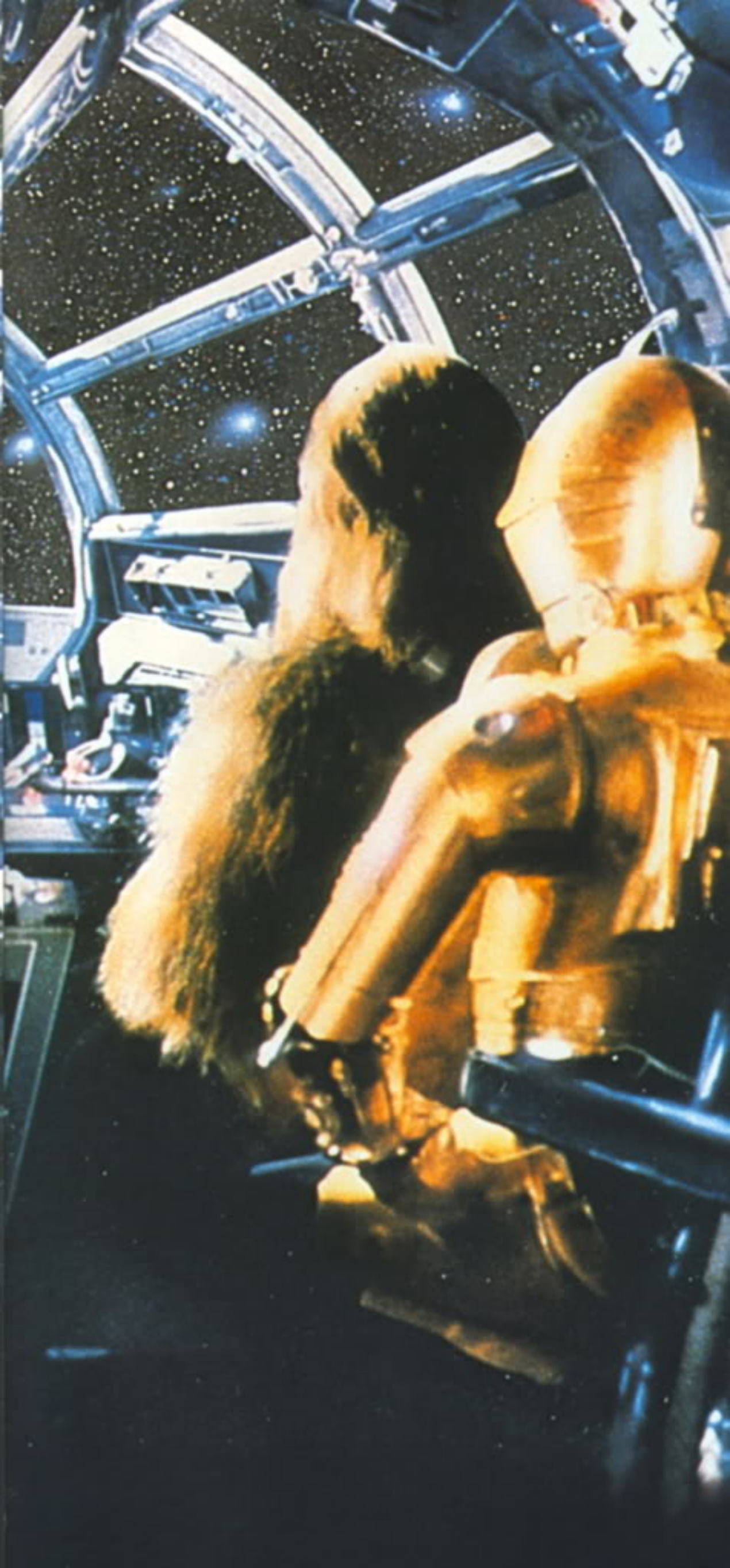
T R I L O G Y



THE ORIGINAL SOUNDTRACK ANTHOLOGY











# STAR WARS DISC ONE

- 1 Twentieth Century Fox Fanfare with CinemaScope  
Extension (Alfred Newman, 1954) :22
- 2 Main Title 5:23
- 3 Imperial Attack\* 6:41
- 4 The Desert / The Robot Auction 2:51
- 5 The Little People Work 4:08
- 6 The Princess Appears 4:06
- 7 The Land of the Sand People 2:55
- 8 The Return Home 2:48
- 9 Inner City\* 4:44
- 10 Mouse Robot / Blasting Off 4:03
- 11 Rescue of the Princess 4:48
- 12 The Walls Converge 4:33
- 13 Ben's Death / TIE Fighter Attack 3:51
- 14 Princess Leia's Theme 4:23
- 15 The Last Battle 12:13
- 16 The Throne Room / End Titles 5:32

*\*contains previously unreleased music*

*Recorded at Anvil Recording Studios, Denham, England*

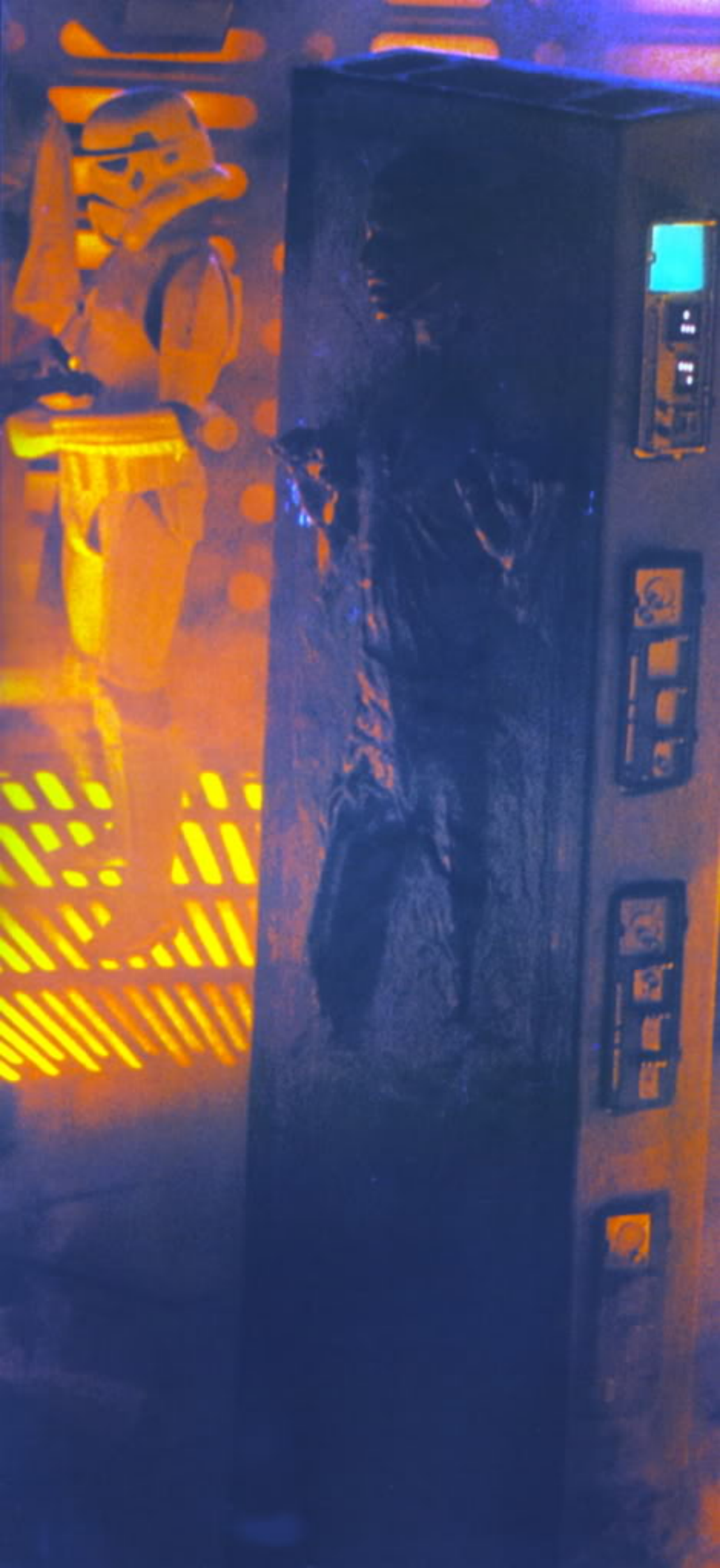
*Producer: George Lucas*

*Engineer: Eric Tomlinson*

*Remixed at The Burbank Studios, Burbank, CA*

*Engineer: John Neal*





## THE EMPIRE STRIKES BACK DISC TWO

- 1 Twentieth Century Fox Fanfare with CinemaScope Extension (Alfred Newman, 1954) :22
- 2 Main Title / The Imperial Probe (extended version)\* 7:58
- 3 Luke's Escape\* 3:34
- 4 Luke's Rescue 1:45
- 5 The Imperial March (Darth Vader's Theme) 2:59
- 6 The Battle in the Snow 3:45
- 7 Luke's First Crash\* 4:12
- 8 The Rebels Escape Again 2:59
- 9 The Asteroid Field 4:14
- 10 Yoda's Theme 3:26
- 11 Han Solo and the Princess 3:26
- 12 The Training of a Jedi Knight 3:13
- 13 The Magic Tree 3:32
- 14 Yoda and the Force 4:02
- 15 City in the Clouds\* 6:50
- 16 Lando's Palace 3:52
- 17 The Duel 4:14
- 18 Hyperspace 4:03
- 19 Finale / End Credits 6:18

*\*contains previously unreleased music*

*Recorded at Anvil / EMI Recording Studios, Abbey Road, London*

*Producer: John Williams*

*Engineer: Eric Tomlinson*

*Recording Supervisor: Lionel Newman*

*Remix: John Neal at Twentieth Century Fox Studios,  
Los Angeles, CA*









## RETURN OF THE JEDI DISC THREE

- 1 Twentieth Century Fox Fanfare with CinemaScope Extension (Alfred Newman, 1954) :22
- 2 Main Title / Approaching the Death Star 5:18
- 3 Han Solo Returns (At the Court of Jabba the Hutt) 4:06
- 4 Fight in the Dungeon\* 3:38
- 5 The Return of the Jedi 4:59
- 6 The Emperor Arrives\* 2:05
- 7 The Death of Yoda\* 6:03
- 8 Parade of the Ewoks 3:25
- 9 Luke and Leia 4:43
- 10 The Emperor Confronts Luke\* 3:26
- 11 Into the Trap 2:36
- 12 First Ewok Battle / Fight with the Fighters\* 7:18
- 13 The Forest Battle 4:01
- 14 Final Duel / Into the Death Star\* 3:37
- 15 The Emperor's Death 2:41
- 16 Darth Vader's Death\* 2:31
- 17 Through the Flames\* 1:36
- 18 Leia Breaks the News / Funeral Pyre for a Jedi 2:19
- 19 Ewok Celebration / Finale 7:58

*\*previously unreleased*

*Recorded at EMI Recording Studios, Abbey Road, London*

*Producer: John Williams*

*Engineer: Eric Tomlinson*

*Recording Supervisor: Lionel Newman*







# STAR WARS • THE EMPIRE STRIKES BACK

## RETURN OF THE JEDI DISC FOUR

- 1 Twentieth Century Fox Fanfare with CinemaScope Extension (Alfred Newman, 1954) :22
- 2 Main Title (alternate) (a)\* 2:16
- 3 Heroic Ewok / The Fleet Goes Into Hyperspace (c)\* 3:05
- 4 A Hive of Villainy (a)\* 2:12
- 5 Destruction of Alderaan (a)\* 1:31
- 6 Drawing the Battle Lines / Leia's Instructions (b)\* 4:02
- 7 The Ewok Battle (c)\* 2:48
- 8 Attack Position (b)\* 3:04
- 9 Crash Landing (b)\* 3:35
- 10 Cantina Band (a) 2:46
- 11 Lapti Nek (c) 2:48
- 12 Cantina Band #2 (a)\* 3:44
- 13 Faking the Code (c)\* 4:10
- 14 Brother and Sister (c)\* 3:08
- 15 Standing By (a)\* 1:14
- 16 Leia Is Wounded / Luke and Vader Duel (c)\* 2:57
- 17 Carbon Freeze / Luke Pursues the Captives / Departure of Boba Fett (b)\*\* 11:08
- 18 Losing a Hand (b)\* 5:20
- 19 The Return of the Jedi (alternate) (c)\* 5:03
- 20 Leia Breaks the News (alternate) / Funeral Pyre for a Jedi (film version) (c)\* 2:27
- 21 Ewok Celebration (film version) (c) / End Credits (film version) (b)\* 6:22



(a) *Star Wars*

(b) *The Empire Strikes Back*

(c) *Return Of The Jedi*

\* *previously unreleased*

\*\* *previously unreleased, except "Departure of Boba Fett"*

*Recorded at Anvil Recording Studios, Denham, England and  
at EMI Recording Studios, Abbey Road, London*

*Producers: George Lucas and John Williams*

*Engineer: Eric Tomlinson*

*Recording Supervisor: Lionel Newman*

*Remix: John Neal*

*"Lapti Nek" performed by Jabba's Palace Band; Snootles'  
vocals by Michelle Gruska, Hutttese lyrics by Anne Arbogast  
Arranged by John and Joseph Williams and Ernie Fosellius*

*Ewokese lyrics by Ben Burtt, original English by Joseph Williams*





## STAR WARS & MUSIC

By Nicholas Meyer

IT IS INTERESTING TO OBSERVE THAT SOUND ALWAYS DOMINATES PICTURE. If you are in any doubt, simply drive around in a car with the radio or cassette player blasting and look out the window. The nature of the music affects the mood of what you are seeing. It is never the other way around. If you play happy music, even some fairly squalid and dispiriting surroundings appear more cheerful. If you play sad or ominous music, the most agreeable vistas assume a sinister aspect.

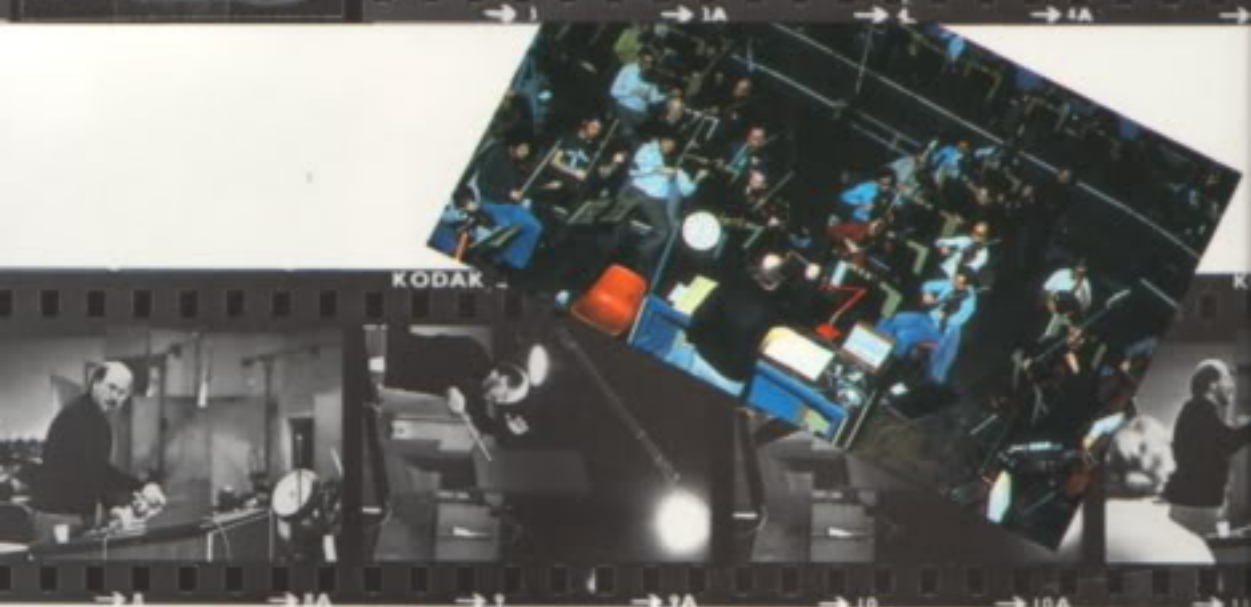
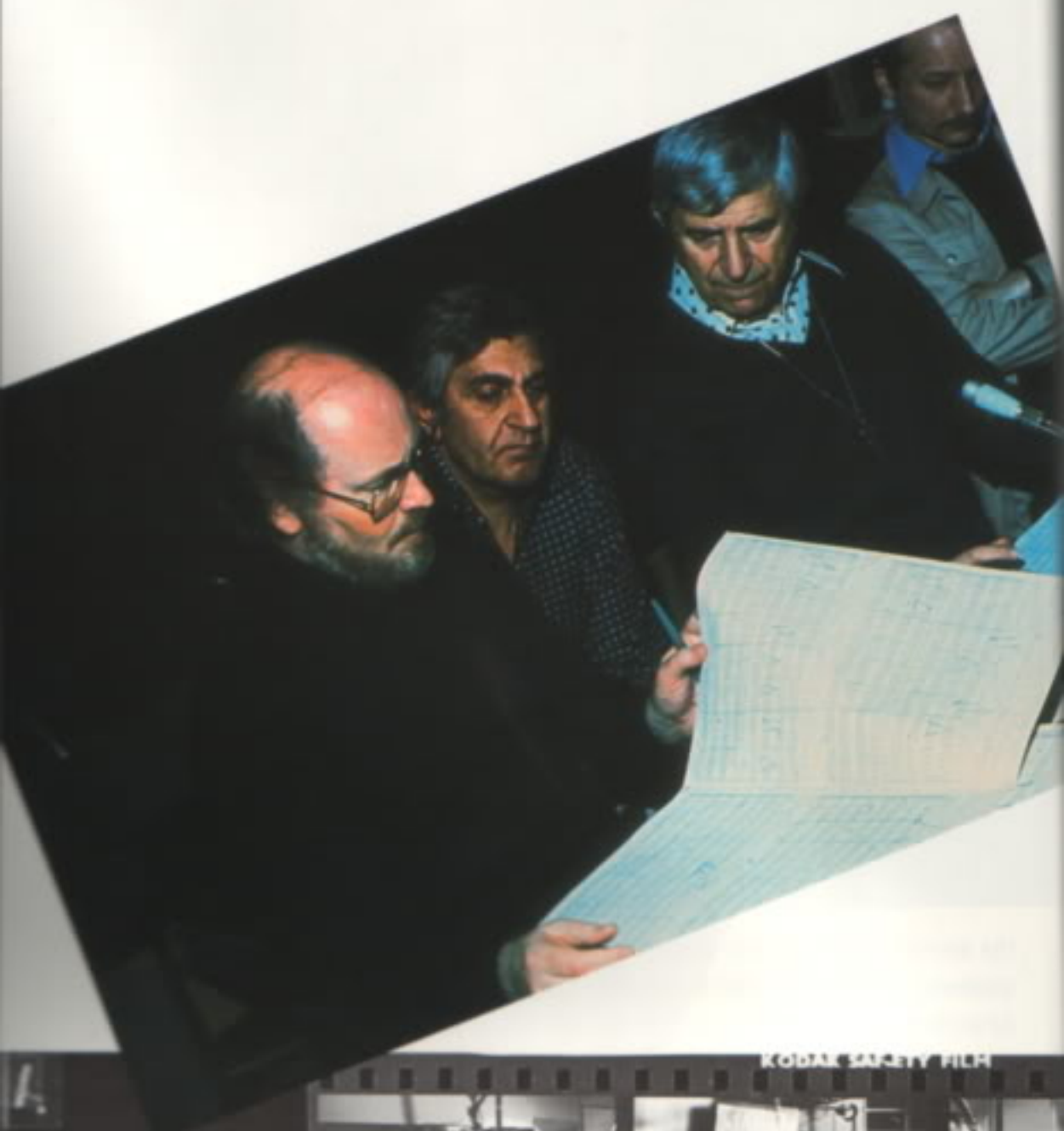
It is this fact that makes film music so important, for no matter what the cinematographers photograph, nor how skillfully such images are edited, it is an inescapable fact that the music which accompanies them will dominate and, in the end, dictate the

ambience. No image, however exultantly chosen, can overcome the effect of Chopin's Funeral March played against it. Actors may hate the fact (Bette Davis had few kind words for Max Steiner, who tipped all her cards), but in most cases audiences recognize this reality and filmmakers frequently depend upon it.

Richard Wagner had the biggest influence on film music until

the advent of rock and roll. Wagner, 19th century scoundrel and genius *par excellence*, pioneered the handy concept of the *leitmotif*, that briefest of signature tunes, which can be orchestrated any which way, time and again, to signify a character, a prop or an emo-







tion. In film, with its snippets of celluloid, this short-hand approach proved ideal. Movie composers learned from Wagner and his early imitators (Richard Strauss, Erich Wolfgang Korngold) to fashion short, punchy themes and play with them in endless combinations throughout the film. The love theme Alex North wrote for *Spartacus* and that which Franz Waxman contributed to *Bride of Frankenstein* are based on only three notes each - and they aren't the same three notes, either - how's that for short and punchy?

Originally poured over the entire product like ketchup, film music as such ebbed from fashion by the mid-sixties. Mike Nichols' canny use of Simon and Garfunkel in *The Graduate* showed the film studios another way to make money. Pop record and ticket sales could cross fertilize. It wasn't long before entire films were ancillary to the records which spawned them - Hollywood's version of the tail wagging the dog. From an economic standpoint this may have made sense; as for the dramatics of film, however, the results were not always as happy as *The Graduate*.

In the seventies there began a revival of film music proper, and no practitioner of that craft was more successful than John Williams. With such films as *Jaws*, with its *shark motif* (everyone goes around dum-dum-dumming it to this day), Williams staked his claim to the Wagnerian pedigree, claiming descent through Richard Strauss and such Hollywood stalwarts as Erich Wolfgang Korngold, Max Steiner, Franz Waxman, Alfred Newman, Bernard Herrmann and Miklos Rozsa.

Williams, himself, has had many imitators, but no one has quite hit the nail on the head so squarely. (It has been observed that the first man who said a woman's lips were like a rose was a genius; that the second man who said it was an idiot.)

In the *Star Wars* trilogy, Williams may have found the ideal vehicle for his Wagnerian talents, for *Star Wars* was nothing if not a Wagner *Ring* cycle for mystical teenagers of the latter 20th century. Not for nothing was the term Space Opera coined to denote the work of George Lucas and his brethren. Whether Lucas was consciously emulating Wagner's *Ring* (four full-length operas, a sort of high-class Tolkien *Lord of the Rings* saga), with its dwarfs, wizards, dragons, teachers, philosophy and gold, or merely absorbing Wagner second hand, via such intermediaries as Joseph Campbell and his *The Hero of a Thousand Faces*, the net effect was much the same. *Star Wars* is eerily reminis-



cent of *The Ring*, so much so, in fact, that I have seen at least one production of *Die Valkyrie* (at Covent Garden), that was consciously modeled on Lucas' world, with the Valkyries in black leather,

studded with shining steel. (The programme notes acknowledged the Lucas influence.)

While one may care to debate Lucas' conscious debt to Wagner, there is no missing Williams'. Although the rousing score he created for the *Star Wars* films owes a superficial debt to the swashbucklers Korngold created for the Errol Flynn films at Warner Bros. in the thirties, Williams' ultimate model - and Korngold's - was Richard the First. It



is altogether fitting that this be so in light of the very real thematic (no pun intended) connection between *Star Wars* and *The Ring*. Williams' music may lack the same profundity, but *Star Wars* isn't literal-

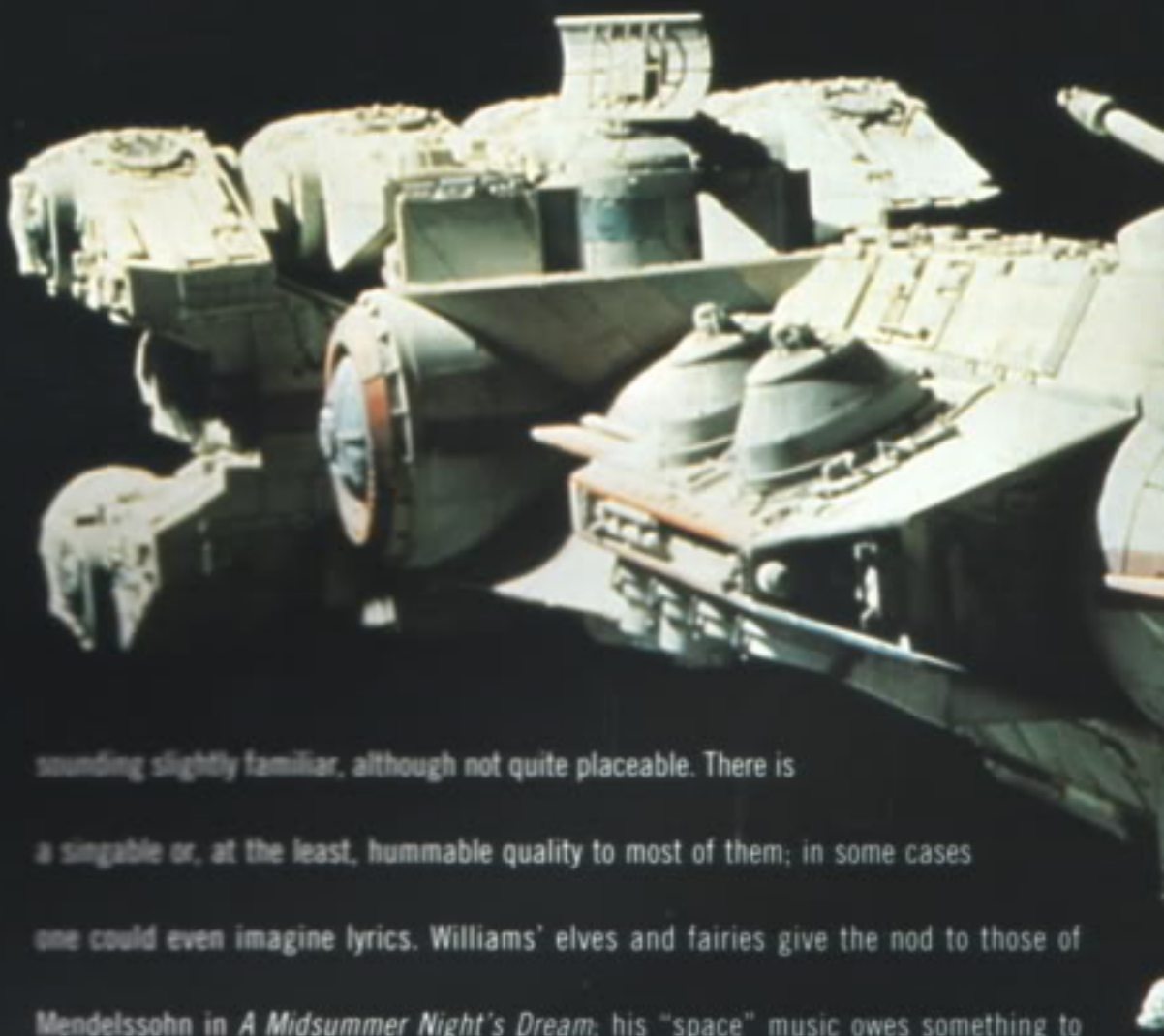
ly *The Ring*, anyway, rather a popular simulacrum. As such the always hummable marches and "ethereal" love tunes of Williams fit Lucas' work like a tight glove.

Like Wagner, Williams proved adept at minting signature tunes for all the major characters and emotions - strident, brooding marches for Darth Vader and "the

dark side," yearning strings and celeste for the vast infinitude of space and for the innocence of young Luke Skywalker, a mysterious, nostalgic sound for Obi-Wan Kenobi and the lost Jedi, a mystical-but-slightly-mischievous tune for Yoda and an over all triumphal brass-and-percussion-dominated main *Star Wars* theme to embrace the whole. Williams' tunes in their variety of



manifestations come to be automatically associated in the audiences' mind with their subjects, even as Wagner's, and like Wagner, Williams' orchestra is huge. Key-changes abound (Wagner was the king of modulation) and the tunes have the happy knack of



sounding slightly familiar, although not quite placeable. There is a singable or, at the least, hummable quality to most of them; in some cases one could even imagine lyrics. Williams' elves and fairies give the nod to those of Mendelssohn in *A Midsummer Night's Dream*; his "space" music owes something to the planets of Holst, but the sum total is something uniquely John Williams.

In addition, in his scoring, Williams was able to take advantage of the many technical improvements in sonic reproduction and transmission; the detail of his orchestration can be heard with a clarity unavailable to a previous generation of film music composers and such a feasibility encourages if not mandates the prodigal employment of



orchestral detail. No rock and roll ensemble, however inspired, can deliver the kind of musical variety obtainable with the resources of 110 instruments. In listening to the



*Star Wars* music, listeners can immerse themselves in the sound of a symphony orchestra to a degree unprecedented, and in the process, they may acquire a taste for more sophisticated fare.

Whether it is important or not to discover Wagner's *Ring*, after seeing Lucas', you could do worse than revisit Lucas' through John Williams' ingratiating and operatic score.

**Nicholas Meyer is a writer / director**



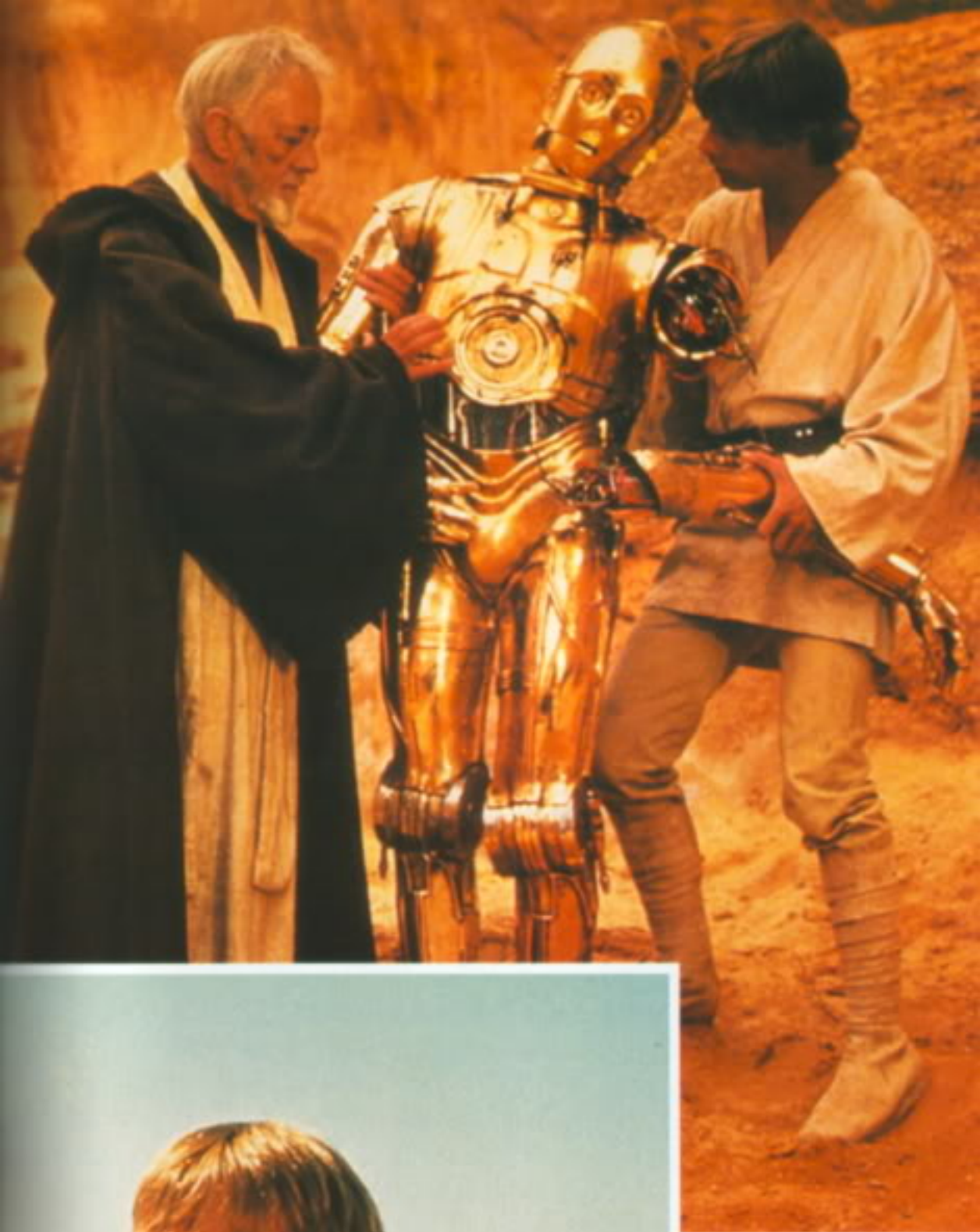
## STAR WARS TRILOGY: THE ORIGINAL SOUNDTRACK ANTHOLOGY

An Analysis by Lukas Kendall


JOHN WILLIAMS' MUSIC FOR THE *STAR WARS* FILMS STANDS AS SOME OF THE most popular movie music of all time, and for the first time ever, this four disc set presents the original soundtracks for all three films in one collection, including a great deal of previously unreleased material. Disc one contains the original double album for *Star Wars* released in 1977 with the tracks resequenced to reflect more of a chronological order. For time and space considerations, "Cantina Band" has been relocated to disc four. On disc two we present the music from the original double album to *The Empire Strikes Back*, only half of which was previously available on CD. Disc three is the original album to *Return of the Jedi* as well as 30 minutes of previously unreleased music. The track "Lapti Nek" has been relocated to disc four where, along with "Cantina Band" and the previously unreleased "Cantina Band #2," it forms a suite of source music from the trilogy. Disc four contains over an hour of music from all three films that has never been released at all. The destruction of Alderaan...the take-off from Yavin...the prelude to the Hoth battle... Luke's amputation...a fascinating alternate version of the sail barge battle...Luke and Vader's duel and more are finally available. The sources used for the remastering of this anthology range from the original session tapes, the album masters, 35 millimeter magnetic film stems, and various analog reels. Some elements contain background noise common to many recordings from the period. Good listening, and May The Force Be With You!








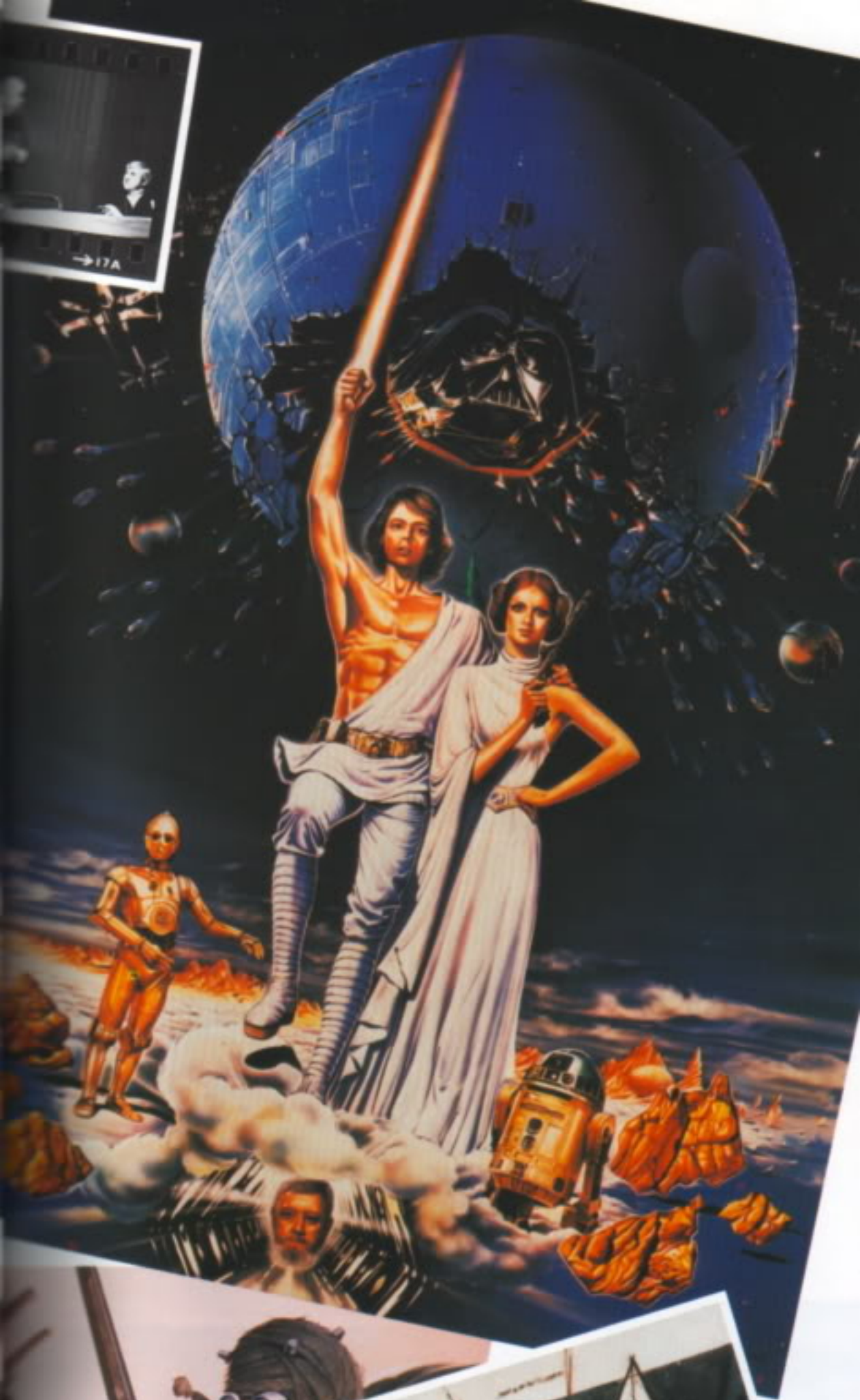




## STAR WARS DISC ONE

1. **TWENTIETH CENTURY FOX FANFARE WITH CINEMASCOPE EXTENSION (ALFRED NEWMAN, 1954)**
  2. **MAIN TITLE:** After brief silence to accompany the card of "A long time ago in a galaxy far, far away," the main title explodes onto the screen. The music introduces Luke's theme, the main Star Wars theme, just as the crawling text introduces the film's story: A heroic Rebellion is battling an evil Empire, and Princess Leia has recently escaped with the plans to the Empire's new secret weapon, the Death Star. After a few fleeting seconds of tranquil space, we pan down to the planet Tatooine where, in the classic opening shot, a Rebel Blockade Runner appears from overhead, followed by an Imperial Star Destroyer which seems to stretch forever. The Rebel spaceship fanfare follows briefly, and then the music segues into the end title, to give, as composer John Williams notes in the original *Star Wars* album, "the beginning of the record the feeling of an overture."
  3. **IMPERIAL ATTACK:** We pick up right where the "Main Title" left off, prior to its segue into the end title; this and "Inner City" are the only tracks which have had music restored for this CD edition. Aboard the Blockade Runner, the droids C-3PO and R2-D2 speculate as to their fate, accompanied by building rhythms and the Rebel spaceship fanfare; their dialogue is cut short as the Star Destroyer engulfs the tiny Rebel ship. Imperial stormtroopers burst in, and quickly cut through the waiting Rebel troops so their leader, Darth Vader, can enter. Princess Leia loads the secret Death Star plans into Artoo - we hear the Force theme (i.e. Ben's theme) as it is the little astromech droid's duty to deliver the plans to Obi-Wan "Ben" Kenobi down on Tatooine. On a different part of the ship, the Rebels are rounded up, and Vader interrogates a Rebel about the missing plans, strangling him when he is uncooperative. The Princess theme is then featured as Leia picks off a few stormtroopers before being captured herself. Meanwhile, Artoo and Threepio depart for Tatooine in an escape pod. Leia is brought before Vader, but refuses to provide him with any information; the track ends with Vader ordering a search for the missing plans down on Tatooine.
  4. **THE DESERT / THE ROBOT AUCTION:** Artoo and Threepio have landed in the desolate Tatooine desert. Disagreeing about which way to go, they split up. "The Desert" follows Threepio on his way through the sand, until spotting a reflection in the distance and signaling towards it. As Williams notes, "The desert music serves as an introduction to this first planet in the film. It reflects the robot's feelings about this untouched, unfriendly-looking planet." "The Robot Auction" takes place after the next track, "The Little People Work," continuing the music for the
- 









Jawas, the small traders of robots and scrap metal. The Jawas' sandcrawler arrives at the "moisture farm" where young Luke Skywalker lives and works for his Uncle Owen and Aunt Beru, despite more adventurous ambitions. The Jawas display their droids, including Artoo and Threepio who end up being purchased, for Luke and his Uncle; the track ends with a warm rendition of the Star Wars theme, i.e. Luke's theme, as Luke speaks briefly with his aunt.

5. **THE LITTLE PEOPLE WORK:** Jumping back slightly, Artoo is wandering Tatooine canyons when he is ambushed by Jawas, who blast him with an electrical charge. This track starts as the Jawas carry the inert Artoo back to their large Sandcrawler, fit him with a restraining bolt, and dump him into their storage hold. (Some of the music here does not appear in the film, as the sequence was shortened after scoring.) Artoo re-activates to find himself among a menagerie of metal and machinery, but is happily reunited with Threepio, who has also been captured - the reflection he spotted at the end of "The Desert" was, in fact, the same Sandcrawler. Williams' music here is very impressionistic, with reed woodwinds like bassoons, clarinets and oboes used to give distinct orchestral "colors" to the Jawas, followed by brass instruments like horns and tubas. The track ends with the Imperials' theme as we cut to stormtroopers finding the droids' escape pod.

6. **THE PRINCESS APPEARS:** While cleaning up newly purchased Artoo and Threepio, Luke trips a connection on Artoo, causing a repeating fragment



of the Princess' holographic message to play. Luke is struck by the Princess' beauty and apparent need for help; the Princess' theme plays under this scene. Artoo pleads ignorance and tricks Luke into removing his restraining bolt. Later, after a discouraging (and un-scored) dinner and discussion with his aunt and uncle, Luke watches Tatooine's double sunset. Says Williams of the sunset music, "Originally, I scored the scene with Luke's theme. When George heard it, he asked if I could replace it with Ben's theme. George's feeling was that since Luke dreamed of leaving Tatooine and becoming an adventurous spacepilot, Ben's theme is better in that context. It gives a reflective, contemplative feeling

to the score." The track concludes with Luke and Threepio scanning the twilight horizon for Artoo, who has run away in search of Obi-Wan (Ben) Kenobi.

7. **THE LAND OF THE SAND PEOPLE:** It's morning on Tatooine, and Luke and Threepio are in Luke's landspeeder searching for the runaway Artoo, accompanied by a sprightly, bouncing horn figure. Fierce percussion soon intrudes, however, as the landspeeder is spotted by Tusken Raiders, the Tatooine Sand People who are much larger and more dangerous than the Jawas. According to Williams, this music, slightly abbreviated in the finished film, "is atonal and utilizes some wild percussion [including] tuned logs, steel plates and slap sticks." The aggressive music for the Sand People mounting their banthas segues into the similarly percussive music a short while later when Luke and Threepio, after finding Artoo, are attacked. Threepio falls and loses an arm; Luke passes out. As Artoo watches, the Sand People start ransacking the landspeeder, but scamper away at the sound of a terrifying animal cry. It is the desert hermit, Ben Kenobi, to the rescue.





2  
STAR WARS  
MUSIC  
RECORDING

3  
STAR WARS  
MUSIC  
RECORDING



8. **THE RETURN HOME:** Some time later, Luke, Ben and the droids come across a wrecked Sandcrawler. The Jawas have been slaughtered by Imperials looking for Artoo and Threepio and the missing Death Star plans. Mournful music accompanies the dialogue that takes place here. Luke realizes that if the Imperials traced the droids to the Jawas, that would lead them to his home. He panics, runs to his landspeeder and races back to the farm, only to find it burned to the ground, his aunt and uncle dead. A particularly potent and urgent rendition of the Force theme underscores this sequence, as it sets into motion Luke's decision to go with Ben to Alderaan.

We then cut to the Death Star where the captive Princess Leia is about to be tortured by Vader, who seeks the location of the Rebels' secret base.

9. **INNER CITY:** This track actually contains three different cues from different parts of the movie. The first part takes place after the Millennium Falcon has come out of lightspeed to find Alderaan destroyed, and chases a TIE fighter towards a "small moon," actually the Death Star. The Falcon is grabbed by a tractor beam and drawn inside; the passengers and crew - Luke, Ben, Han Solo, Chewbacca, and the droids - will take refuge in a secret smuggling compartment to escape detection, later to infiltrate the Death Star. This music prominently features the Rebel spaceship fanfare, as heard in the opening of "Imperial Attack." The second cue presented here takes place just after "The Land of the Sand People," when Ben reveals that he is the Obi-Wan Kenobi for whom Artoo is searching. Luke and Ben get Threepio and then proceed to Ben's home. The end of this track covers the latter Mos Eisley spaceport scenes when Artoo and Threepio hide from stormtroopers, Luke and Ben sell the landspeeder, and the group proceeds to meet smugglers Han and Chewie at the Millennium Falcon, followed, little do they know, by an Imperial agent. This cue is presented here in slightly longer form than on the original *Star Wars* album.





10. **MOUSE ROBOT / BLASTING OFF:** "Mouse Robot" takes place later on the Death Star when Han and Luke, dressed as stormtroopers, take "prisoner" Chewie to the detention area, where they plan to rescue the Princess. Simultaneously, Ben sneaks around the Death Star corridors to get to a tractor beam terminal. The music is mostly low and atmospheric, with ample percussion to underscore the militaristic Imperial environment. Han, Luke, and Chewie are successful in entering the detention area; in the film, the music then segues to the first part of "The Last Battle," but here it segues to the sequence in which the Millennium Falcon blasts its way out of Mos Eisley, just after the end of the last track. This is an exciting action cue that starts with Han exchanging blaster fire with stormtroopers, and climaxes with the Falcon's escape from Tatooine into hyperspace, two Star Destroyers in close pursuit. The track ends with a transition to the Death Star approaching the ill-fated planet Alderaan, accompanied by the "Death Star" motif.

11. **RESCUE OF THE PRINCESS:** This combines two cues involving the Princess' rescue aboard the Death Star. The first underscores Han, Luke, Leia, and Chewie being pinned in the detention area by stormtroopers after the Princess has been rescued from her cell (in the beginning of "The Last Battle"). Their only escape is down a garbage chute the Princess blasts open. The track then segues to the music taking place just prior to "Ben's Death/TIE Fighter Attack." Luke and Leia are separated from Han and Chewie and each must evade stormtroopers through Death Star corridors. Luke and Leia become trapped on one side of a deep chasm but Luke uses a grappling hook to swing



them across it; Han and Chewie make their escape through a rapidly closing blast door. The cue ends with Ben coming face to face with Vader. According to

Williams, the chasm-swinging music "is a kind of swashbuckling version of the Princess' theme. It is a little bit tongue-in-cheek in tone with a very strong 'Errol Flynn' flavor, like the music from a late-1930s adventure film."

12. **THE WALLS CONVERGE:** Luke, Leia, Han and Chewie, after escaping down a garbage chute in the first part of "Rescue of the Princess," are now trapped in a garbage compactor. The dianoga, a creature that lives in the masher, grabs Luke with a tentacle and pulls him under the filthy water; fortunately, he is quickly released. (The music for this incident, not used in the finished film, appears at the end of this track.) The walls of the compactor then start moving, threatening to make our heroes "a lot thinner," and this is the music that begins the track. In the film, the music does not start until Artoo and Threepio, elsewhere on the Death Star, are discovered by stormtroopers and forced to relocate. Fortunately, Artoo is able to find a computer terminal and shuts down the compactor. Says Williams, "This music has no thematic connection with anything else. I wanted to create a dark threatening sound which would represent the jeopardy of the group. I intentionally used low-end music so it would coexist with the grinding sound effects of the big steel walls."

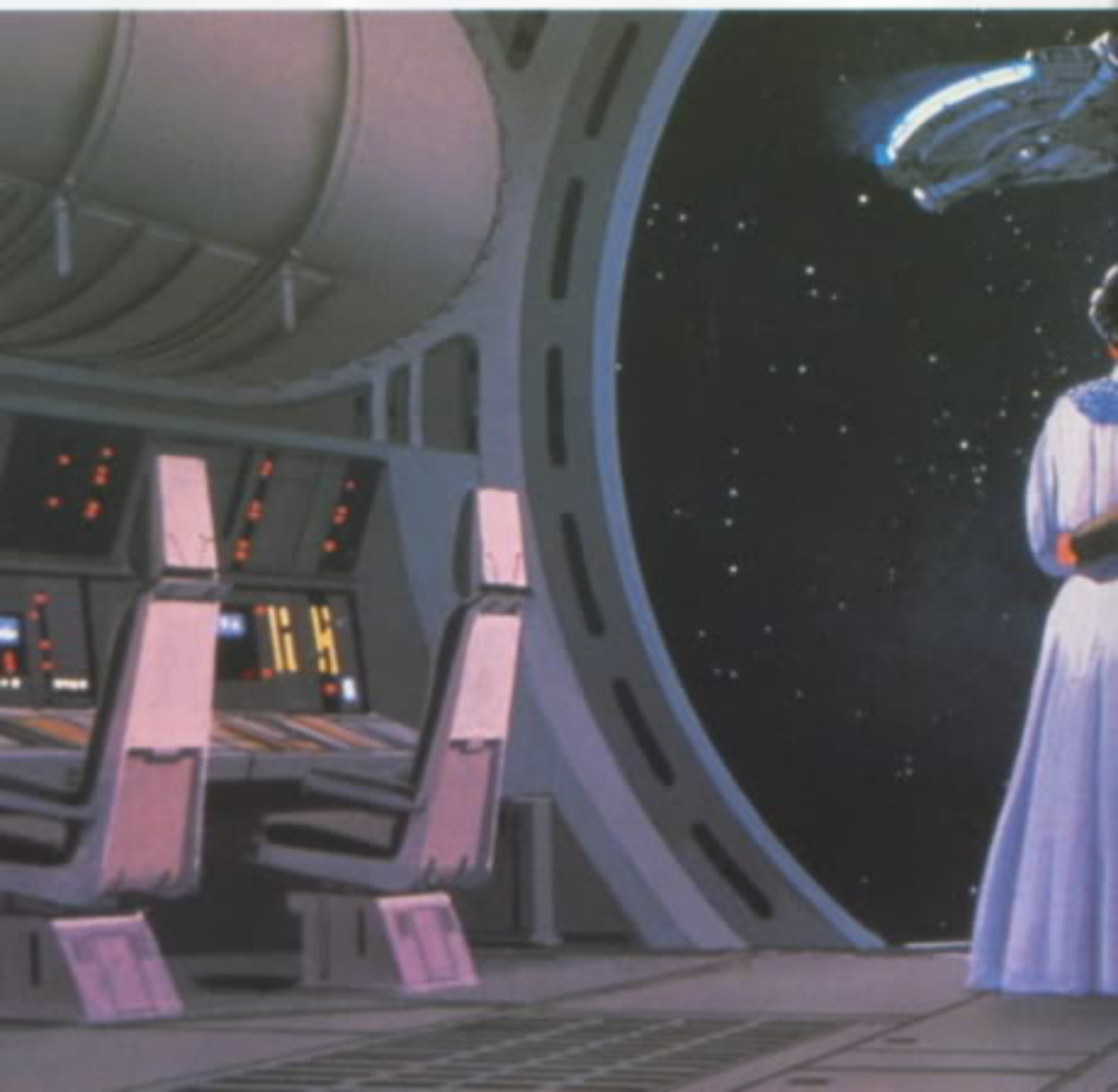
13. **BEN'S DEATH / TIE FIGHTER ATTACK:** It is just after part two of "Rescue of the Princess," and Ben and Vader are locked in a lightsaber duel; seeing that the rest of the group needs a diversion, Ben relaxes his guard. Vader strikes him down, but Ben's cloak is empty - he has passed onto a high-





er plane. Luke screams at the sight, and opens fire on Vader and the stormtroopers. Notes Williams of this music, "I used part of the Princess theme...I felt it had the most sweeping melody of all the themes in the score. This wildly romantic music in this tragic setting represents Luke's and the Princess' reaction to leaving Ben behind." When he hears Ben's voice tell him to run, Luke joins Han, Leia, Chewie and the droids on the Falcon. The Rebel spaceship fanfare returns as the Falcon blasts away from the Death Star. After a brief moment of reflection with Leia, Luke mans one of the Falcon's gun turrets while Han takes the other. The spaceship fanfare is then expanded into an exciting battle cue as Han and Luke are successful in fighting off four TIE fighters which have pursued the Falcon.

14. **PRINCESS LEIA'S THEME:** At this point in the film, the Falcon travels to the fourth moon of Yavin where the Rebels' secret base is located. The Rebels prepare to launch an offensive against the Death Star, using the plans carried inside Artoo. The Imperials left a homing beacon on the Falcon, however, and the Death Star is close behind, setting the stage for the final battle. Since these scenes are all un-scored in the film, we present here the concert arrangement of the tender, romantic theme for Princess Leia, which does not appear in the film.
15. **THE LAST BATTLE:** In addition to the climactic battle cues from which this track takes its name, this also includes two cues from the Rebels' Death Star adventures. It opens with the music heard as Luke, Han, and Chewie overpower the Imperial officers in the detention area, right after "Mouse Robot." Quieter music underscores a comical conversation Han has over an intercom, but the cue picks up again as Luke finds Leia in her cell, leading into the first part of "Rescue of the Princess." Next is the eerie, atmospheric cue heard after "The Walls Converge" when Ben deactivates the tractor beam, interspersed with Luke, Leia, Han, and Chewie trying to get from the garbage compactor back to the Falcon. They run into a squad of stormtroopers; in the film, this brief bombast leads to the second half of "Rescue of the Princess," but here it leads to the Rebel X-wings and Y-wings launching their assault on the Death





Star. The tiny Rebel snub fighters blast away at the Death Star surface, fired at first by turbo lasers and then by enemy TIE fighters. Luke pilots an X-wing, with Artoo his droid companion, thick in the middle of the dogfights. The music ceases in the film as two waves of Rebel ships try unsuccessfully to fire proton torpedoes at the exhaust port which will destroy the Death Star. The music jumps in again with a twelve-note fanfare as Luke watches his commander, Red Leader, go down in flames. It is left to Luke, Wedge, and Biggs (a friend from Tatooine) to destroy the Death Star. They enter the crucial trench, pursued by Darth Vader and two more TIE fighters. Wedge is hit and has to pull out, Biggs is blown up, and even Artoo is knocked out of commission. Hearing Ben's voice again, Luke puts aside his instruments and uses the Force to target the exhaust port. Vader is about to destroy him when Han and Chewie - believed to have taken their money and split - zoom down in the Falcon and scatter the TIE's, with Vader careening into outer space. Just as the Death Star targets its planet-destroying weapon at the moon with the Rebel base, Luke scores a hit with his torpedoes, and the Death Star is destroyed. The remaining Rebel ships head for the Rebel base, victorious, and this last, ferocious battle music comes to a close.

16. **THE THRONE ROOM / END TITLES:** Hundreds of Rebels are assembled in a great throne room. Luke, Han, and Chewbacca walk down a center aisle to a stage where Leia presents them with medals; the refurbished Artoo and Threepio are also present. End credits follow. Notes Williams, "A big fanfare begins the throne room scene. I used Ben's theme as a triumphant parade fanfare as the group walks down the aisle. It represents the re-establishment of the values Ben believed in over the tyranny of the Galactic Empire. I used a theme I am very fond of over the presentation of the medals. It has a kind of 'land of hope and glory' feeling in it, almost like Coronation music....Over the end credits, as George's name appears, I return immediately to Luke's music and the Rebel spaceship fanfare. This is followed by a medley of all the musical material over the production credits which ends in a blaze of wonderful brass from the London Symphony Orchestra."







## THE EMPIRE STRIKES BACK DISC TWO

1. **TWENTIETH CENTURY FOX FANFARE WITH CINEMASCOPE EXTENSION (ALFRED NEWMAN, 1954)**
2. **MAIN TITLE / THE IMPERIAL PROBE (EXTENDED VERSION):**

The main title music from *Star Wars* is reprised as our second film of the saga opens with a similar title crawl, introducing the story's new developments. The Rebels have been forced to relocate to the ice planet of Hoth, while Vader, in search of young Luke, has ordered the dispatching of Imperial probes all over the galaxy. After the crawl, we pan down to see an Imperial Star Destroyer release a batch of said probes. This long cue, "The Imperial Probe," was meant to continuously cover a good deal of the movie's opening scenes, but in the final film a large part of it either was not used or was re-scored. The material that was replaced by a re-score is the frenetic introduction of Vader's theme heard as the probe makes its way to Hoth and lands. We next see a rider on a tauntaun (one of the domesticated snow creatures) patrolling an area of the desolate planet, and rejoin the version of the music that appears in the film as the rider is revealed to be Luke. The mood is lightened considerably as he speaks with Han over a comlink. Luke is about to go check out a meteorite which hit nearby - actually the probe - but jagged music erupts as a wampa ice creature appears out of nowhere and slugs him. The cue then continues with more traveling tauntaun music - this not used in the film at all - as Han returns to the Rebel base and speaks with Chewie about the Falcon's repairs. Part of Luke's theme is heard as Han enters the command center and tells of his decision to leave the Rebels; rejoining the music used in the picture, Leia's theme is heard as Han turns to face the Princess. The two bicker in a corridor, to the accompaniment of their love theme. Next comes Williams' new theme for the droids Artoo and Threepio as they come to talk to Han at the Falcon. Continuing with music once again not used in the picture, we hear Luke's theme as before and then a faster, more urgent rendition of it as Han realizes his friend has not returned to the base and decides to go out after him.
3. **LUKE'S ESCAPE:** Luke awakens in the cave of the fierce wampa, his feet stuck in the icy ceiling. His lightsaber is on the ground, out of reach; concentrating, he uses the Force to draw it to his hand, accompanied by building strings and the Force theme (i.e. Ben's theme). The music climaxes as Luke frees himself, slays the wampa, and stumbles out into the snow. The cue then continues for the sequence in which Han searches the Hoth wasteland for Luke, who is succumbing to the cold - this rhythmic music is both heroic and desperate, and was not used in the finished film. (It appears in slightly abridged form on the original *Empire* double album, on which this track was the first half of "The Heroics of Luke and Han," while "The Rebels Escape Again" was the second half.)



4. **LUKE'S RESCUE:** Morning comes on Hoth, and Rebel snowspeeders search the Hoth snowscapes for Luke and Han, who have managed to endure the sub-freezing night. One snowspeeder locates the two, and flies them back to the Rebel base where Luke is healed in a bacta tank. In the movie, most of this jaunty cue was replaced by music tracked from "Hyperspace" and then from "Luke's Escape." On the original *Empire* album, this cue was the first part of "Rebels at Bay" while "Luke's First Crash" was the second part.
5. **THE IMPERIAL MARCH (DARTH VADER'S THEME):** This track presents the music that dominates most of *Empire's* score, Darth Vader's theme. The film is, after all, the Empire striking back with a vengeance at the Rebels, and this theme shows up throughout the rout, though thanks to Williams' orchestrations and colorations never quite in the same way twice. Unlike the Imperial motif for the first film - the only major theme from that score not to return in *Empire* - this is a brutal, martial piece propelled by low brass and percussion and an unrelenting triplet figure. The concert arrangement presented here does not appear in the film, but the first 50 seconds come from the scene when we first see the massive Imperial fleet, and Vader gets news of the Imperial probe's findings on Hoth, ordering the fleet to that planet.
6. **THE BATTLE IN THE SNOW:** This covers the Rebels' first battle with Imperial walkers, aptly described in the original *Empire* liner notes as "a brutal, bellicose piece." Two grand pianos, five piccolos, five oboes, and extra harps and percussion were used to beef up the orchestra to accompany the mechanical juggernauts which attack the Rebel base by ground. (The opening bars which spotlight the grand pianos were not used in the film, however.) The Rebel snowspeeders are clearly overwhelmed, and under Luke's leadership they take to using harpoons and tow cables to trip the advancing metal monsters. With cover from Luke, Rebel pilot Wedge is successful in this, and this wild frenzy of a cue ends with the fallen walker's explosion.
7. **LUKE'S FIRST CRASH:** This picks right up after "Battle in the Snow." In the Rebel base, Leia gives the order to evacuate, as the Rebels have been unable to ward off the unstoppable Imperial walkers. Outside, Luke's snowspeeder is hit, and he goes down. As the Rebels retreat, their themes fragmented and overwhelmed, we do get some swashbuckling, musical triumph as Luke uses a grappling magnet, his lightsaber and a land mine to destroy one of the walkers. The track ends with General Veers, in the lead walker, in turn blowing up the Rebels' power generator, disabling their shield against an Imperial landing. We immediately continue with...
8. **THE REBELS ESCAPE AGAIN:** Fast-paced strings follow Han and Leia through the collapsing Rebel base; Leia is cut off from her ship, so Han will get her out in the Falcon. Vader is also in the base, accompanied by a legion of stormtroopers and by his menacing theme. Han, Leia, Chewie, and Threepio board the Falcon, but the ship, still in need of repairs, threatens not to get off the ground. Stormtroopers begin firing on the Falcon, but many are cut down by one of the ship's blasters. Han and Leia's theme prevails as the Falcon gets itself in gear and takes off. The triumphant material continues as Luke boards his X-wing with Artoo and also departs the planet.
9. **THE ASTEROID FIELD:** The Millennium Falcon has blasted its way out of Hoth, but it's still in hot water. An Imperial Star Destroyer with TIE fighters is in hot pursuit; the Falcon evades them as well as two more Star Destroyers, but cannot go to lightspeed - broken hyperdrive. Han and Chewie go to work on the Falcon's malfunctioning innards, but the ship soon drifts into a treacherous asteroid field. To evade the Imperials, Han does the unthinkable - he goes *into*







the asteroid field, amidst an incredible series of fast-paced, orchestral runs jumping all over the register. The music reaches a fever pitch several times with the erratic asteroids threatening to overwhelm the Falcon's pilot. The gamble pays off, however - the TIE fighters are destroyed, and amidst a relieving reprise of Han and Leia's love theme, the Falcon does a loop-de-loop into an asteroid cave where its crew will effect repairs.

10. **YODA'S THEME:** Meanwhile, Luke has arrived at the swamp planet of Dagobah (see "Crash Landing," disc four, track 9). Here he meets up with Yoda, the 900 year-old teacher of the Jedi Knights, an unexpectedly small creature who lives without technology. His harmony with the Force is absolute, however, as is his wisdom, and that is represented by his gentle theme. This is a concert arrangement of the theme which does not appear in the film.



11. **HAN SOLO AND THE PRINCESS:** This is another of the major new themes written for *Empire*, accompanying the love that emerges from Han and Leia's unstable relationship. This is not an album arrangement and can be heard in its entirety in the movie, beginning with the scene when Han and Leia are working inside the Falcon, their relationship growing closer despite Leia's uncertainty. The moment is interrupted by Threepio, however, and then musically destroyed altogether as we cut to the Imperial fleet where Vader communicates with the Emperor. Amidst eerie and dissonant strings, Vader vows to his master to bring their new enemy, Luke Skywalker, to the dark side.

12. **THE TRAINING OF A JEDI KNIGHT:** The first part of this track underscores the scene just prior to "The Magic Tree" in which Luke runs around the Dagobah swamp with Yoda on his back instructing him. Vader's theme intrudes at the end, when Yoda mentions the dark side of the Force. This cue was not used in the film, but listeners can tell how the delicate but jaunty variation of Yoda's theme was meant to underscore Luke's training. More pizzicato



(plucked) strings introduce the second part of this track, accompanying Luke's first encounter with Yoda shortly after his crash landing on Dagobah, when Yoda is pretending to be a silly, ignorant swamp creature. Only the tail end of this cue was used in the picture, underscoring Luke's decision to follow Yoda to his hut, and a transition to the Millennium Falcon crew at work, which takes place just prior to "Han Solo and the Princess."

13. **THE MAGIC TREE:** After a day's training (in the first part of the last track), Luke feels an odd, cold sensation. He and Yoda have journeyed to a tree which is strong in the dark side of the Force. As part of his training, Luke must go into the tree cave, which he does, to the accompaniment of cold, eerie sounds, including that of a synthesizer, an unusual instrument for the *Star Wars* saga. Inside the cave, Luke faces an image of Darth Vader, which he fights and beheads. Vader's mask then bursts open to reveal Luke's face underneath, however, a chilling message to the young Jedi that ambiguously links him with the evil he opposes. The cue ends with Vader's theme as a transition is made to the Imperial fleet; in the finished film, a different transition was tracked in.







14. **YODA AND THE FORCE:** On Dagobah, Luke's X-wing has sunk completely into the swamp in which he initially crash landed. The music rises and falls as Luke tries - and fails - to use the Force to levitate it out. Yoda explains, to the accompaniment of the Force theme, that there is no "try," only "do" and "do not." Luke is dejected, feeling that Yoda wants the impossible. With beautiful ease and simplicity, however, the diminutive Yoda uses the Force to raise the ship, and fly it to the bank of the swamp. The orchestra swells with Yoda's theme, but remains gentle, befitting the good side of the Force. It is another potent lesson for the young Luke, who cannot believe his master's accomplishment. The track ends with Vader's theme as another transition to the Imperial fleet is made; again, a different snippet of music than this was used in the final film.
15. **CITY IN THE CLOUDS:** Jumping back a bit, this track begins with the music taking place after "Han Solo and the Princess," when Luke is at Yoda's hut, unaware of Yoda's identity and impatiently inquiring when he can go see the Jedi master. The cue begins as Yoda reveals himself, speaking to the voice of Luke's first teacher, Ben Kenobi. The music is a delicate blending of Yoda's theme and the themes for Luke and the Force as the Jedi master is reluctant to take on Luke as a pupil. Under Luke and Ben's insistence, however, he agrees. The music takes a dark spin as Luke promises not be afraid, but Yoda tells him he will be. We then segue to later in the film after the Falcon has escaped Imperial detection by dangerously attaching to a blind spot of a Star Destroyer. Now, the Imperial fleet is breaking up, and Han and Leia's theme surges as the Falcon detaches and drifts away in the Star Destroyer's recently-ejected garbage. Unfortunately, Boba Fett's theme comes into play as the bounty hunter has been watching. We cut to Dagobah where Luke continues his training, this time using the Force for clairvoyant purposes. His concentration is shattered by a vision of Han and Leia in pain in a city in the clouds. Yoda tells him he sees the future, and the music takes a dark turn from Yoda's gentle theme as Luke says he must help his friends, despite the importance of completing his training. (Some of this darker music was not on the previous album release.) We cut back to the Falcon as it approaches the city in the clouds of which Luke spoke, a beautiful metropolis floating high in the atmosphere of the planet Bespin. New themes for Cloud City, enhanced by female voices, underscore this sequence, a beautiful and evocative accompaniment for the gorgeous scenery. The Falcon lands, and the music itself descends with a hesitant and darker underscore (not used in the film) for Han's reunion with old smuggling buddy Lando Calrissian, now Cloud City's administrator, who initially pretends to be mad at him.
16. **LANDO'S PALACE:** Picking up almost immediately where "City in the Clouds" leaves off, Han, Leia, Chewie, and Threepio are escorted into Cloud City by Lando and his entourage. Lando has apparently done quite well; his city is filled with exquisite, rounded architecture and appealing corridors, and Williams accompanies the brief tour with an all-new, sprightly yet stately promenade. The music turns sour, however, as Threepio wanders into a spare room and finds himself face to face with stormtroopers, who blast him to pieces. Back on Dagobah, Luke is preparing his X-wing for departure. Yoda and a spirit-form of Ben beg him not to rush into a confrontation with Vader for which he is not ready. Numerous themes delicately come into play as Luke is torn between saving Han and Leia and breaking his word to his master.
17. **THE DUEL:** After their initial confrontation, Luke follows Vader to a lower level of the carbon freezing chamber (see "Carbon Freeze / Luke Pursues the Captives / Departure of Boba Fett," disc four, track 17). He readies himself for battle, but Vader's theme dominates as the Dark Lord uses the Force to hurl





heavy machinery at the young Jedi. One object crashes through a window, and Luke is blown out into Cloud City's reactor room. We then cut to Cloud City corridors where Lando, Leia, and Chewie (carrying Threepio) are fighting their way to the Falcon, accompanied by a rhythmic variation of Yoda's theme. Lando's palace theme is heard as Lando speaks over a loudspeaker and turns the city over to the Imperials. Artoo interfaces with a computer to open the door to the Falcon's landing pad, and a triumphant statement of Han and Leia's theme is played as the heroes board the Falcon and take off.

18. **HYPERSPACE:** Having rescued Luke (see "Losing a Hand," disc four, track 18) the Falcon blasts away from Bespin, TIE fighters close behind. Strings pick up a repeating, four-note chopping figure, embellished by chattering flourishes of brass as the Falcon and TIE fighters make their fly-bys. Just when it looks like the Rebels might finally escape, the Falcon's hyperdrive fails again, and the ship careens towards Vader's Super Star Destroyer. The droids' theme comes into play as Artoo reveals to Threepio that he knew the hyperdrive wouldn't work - Cloud City's computer had told him so. The music then spins into a dark miasma of Vader's theme as Luke and Vader mentally communicate via the Force, the Falcon falling into Vader's clutches. The rhythmic, chopping figure returns as Artoo fixes the Falcon's hyperdrive, and the ship blasts away into hyperspace. Vader looks out at where the ship had been, then at his officers, then silently strides away.
19. **FINALE / END CREDITS:** The escape over, we cut to the Rebel fleet. After some 20 seconds of tracked music from "Yoda and the Force" in the movie, this music picks up as we zoom in on the Falcon, attached via umbilical to a Rebel medical frigate. A solemn, reflective rendition of the Force theme is heard as Lando and Chewie, in the Falcon, prepare for their rescue mission of Han, and Luke, on the frigate with Leia and the droids, is fitted with an artificial hand. Han and Leia's love theme soars as Luke, Leia, and the droids watch the Falcon depart. It is a bittersweet ending, hopeful but unresolved. As the Rebel fleet pulls away, we cut to the end credits where Williams presents a medley of music from the film, starting with the Rebel spaceship fanfare from the first film, then onto Yoda's theme, The Imperial March, and Han and Leia's love theme.







## RETURN OF THE JEDI DISC THREE

1. **Twentieth Century Fox Fanfare with CinemaScope Extension** (Alfred Newman, 1954)
2. **MAIN TITLE / APPROACHING THE DEATH STAR:** This begins with the same main title music as *Star Wars*, following the style set forth by the first two films. The title crawl introduces the new plot developments: Luke has journeyed to Tatooine to rescue Han, while the Empire has begun construction of a new Death Star, even more powerful than the first. The music's mood changes abruptly as we pan down to this new, incomplete Death Star, in orbit of the forest moon Endor, where an Imperial Shuttle is arriving from a Star Destroyer. It is Darth Vader, here to put Imperial Commander Jerjerrod back on schedule in constructing the new monstrosity. Williams puts Vader's theme from *Empire* through new developments and variations as the Dark Lord tells Jerjerrod that the Emperor himself will soon be coming to the station.
3. **HAN SOLO RETURNS (AT THE COURT OF JABBA THE HUTT):** We whisk forward to the palace of Jabba the Hutt on Tatooine, where Artoo and Threepio have delivered themselves as "gifts," and where the bounty hunter Boushh has recently brought in Chewie as a prisoner. (Jabba is the fat, crime kingpin to whom Boba Fett has brought the frozen Han Solo.) Now it is night, and amidst low brass and eerie string and percussion effects, Boushh sneaks into Jabba's main palace room where frozen Han is a wall decoration. The music builds with a barrage of atonal, orchestral effects as Boushh deacti-





vates the carbonite slab and frees Han. Han and Leia's love theme from *Empire* returns as Boushh is revealed to be Leia in disguise, but it's a short reunion: Jabba has been watching, and he orders Han to be put in a cell with Chewie, and Leia to be made his personal slave girl. The music here spotlights Jabba's theme, played by solo tuba to represent Jabba's fat bulk, an alternate version of the cue than the one in the film.

4. **FIGHT IN THE DUNGEON:** Luke, using his Jedi powers, has easily infiltrated Jabba's palace to negotiate with Jabba for his friends' release. A burst of brass begins this track as he pulls a gun on Jabba, but falls down a trap door into a dungeon below. Out comes the rancor, a gigantic beast that quickly devours a guard that had fallen down after Luke. The orchestra becomes a gigantic, slashing monster of brass and percussion itself as the rancor goes after Luke, nearly getting him several times. Snippets of the Force theme and Luke's theme are heard before Luke finally kills the beast under a giant metal door. Jabba is not happy.
5. **THE RETURN OF THE JEDI:** Luke, Han, and Chewie are now to be executed by way of the Sariaac, a creature of teeth and tentacles that lives in a desert pit. Jabba's sail barge and two skiffs - one carrying our sentenced heroes - fly out to the pit where Luke is positioned on a plank. The music begins with tense strings and musical "hits" for close-ups of the various characters, then explodes into non-stop *Star Wars* action as Luke gets his lightsaber from Artoo and starts decimating Jabba's minions. Material in "TIE Fighter Attack" and "The Last Battle" from the first film is reprised to cover the





ensuing fights, in which Boba Fett falls into the Sarlaac pit, Luke makes his way onto the sail barge, Han rescues Lando from the Sarlaac, and the droids escape the barge. In the middle of this, Leia strangles Jabba with her slave chain, to a brief reprise of Jabba's theme, and points one of the sail barge's cannons at the barge itself. The music triumphantly marks our heroes' escape from the exploding sail barge, and their departure from Tatooine in the Falcon and Luke's X-wing.

6. **THE EMPEROR ARRIVES:** On the Death Star, Imperials are out in full to greet the arriving Emperor, approaching via shuttle. Vader's theme, too, is present in full, regal form as the Imperial troops are assembled. (This is the original version of the cue, as opposed to the one in the film which lacks the lofty trumpet and horn solos found here.) The Emperor descends from the shuttle, and his theme is introduced, a dark and evil motif for low range instruments and wordless male chorus. The Emperor endorses Vader's quest for Luke, and promises that everything is proceeding according to his sinister plan.
7. **THE DEATH OF YODA:** We return to gentler surroundings as Luke visits Yoda on Dagobah to complete his training. Yoda's gentle theme is reprised as he tells Luke that all he must do to become a Jedi is confront Vader. Luke has to ask, is Darth Vader his father? "Your father he is," Yoda replies, to the accompaniment of the Force theme. Yoda, now old and near death, imparts the last wisdom he can about the dangers of the dark side and how Luke must carry on the ways of the Jedi. Williams introduces a sequence of four descending notes as the dying Yoda speaks of the Skywalker heritage; this subtle motif will return in "Brother and Sister" (disc four, track 14). Gentle chords rise as Yoda passes away and, like Ben in *Star Wars*, disappears. Luke returns to his X-wing and confides in Artoo that he can't go on alone; the track ends as Ben's spirit-form appears from the swamp. Ben will now expand on Yoda's explanations, and reveal that Leia is the "other Skywalker" of which Yoda spoke.
8. **PARADE OF THE EWOKS:** Han Solo is leading a strike force, comprised of himself, Chewie, Luke, Leia, the droids and several Rebel commandos, on the Endor moon to disable a shield which protects the incomplete Death Star. Once the shield is down, the Rebel armada will be able to attack the space station. Han and company meet up with the Ewoks, furry little creatures who inhabit the Endor forest. Despite their cute looks and diminutive size, it is the Ewoks who will turn the tide of battle to the Rebellion. Presented here is a concert arrangement of their theme, a sprightly and energetic piece which makes use of various "woody" percussion and woodwind instruments and trademark Williams flourishes.
9. **LUKE AND LEIA:** This is another of several major new themes written for *Jedi*, which features most prominently in the film when Luke is confiding in Leia before leaving to confront Vader, revealing to her that Darth Vader is his father and, more importantly, that they are brother and sister. (That actual cue, "Brother and Sister," can be found on disc four, track 14; this is a concert arrangement of Luke and Leia's theme which does not appear in the film.) This is not a passionate love theme like the one for Han and Leia, but a more reflective and mature one representing the loving bond between the siblings.
10. **THE EMPEROR CONFRONTS LUKE:** Luke, having surrendered to Vader and the Imperials on Endor, is now brought before the Emperor on the Death Star. The Emperor and Vader promise Luke he will soon be one of them, and, like Vader, will refer to the Emperor as "master." Luke is more disturbed to learn that the Emperor has full knowledge of the Rebels' plans both to attack the shield generator on Endor and the Death Star. In fact, he allowed





the Rebels to get the information to plan their attack, as part of an elaborate trap to crush the Rebellion once and for all. More low instruments and wordless male chorus spotlight the Emperor's theme in this mostly dialogue-laden scene as things appear bleak for Luke and his friends.

- 11. INTO THE TRAP:** Han and his strike team burst into the shield generator bunker, but before they can secure it, a legion of the Emperor's stormtroopers move in and capture them. Meanwhile, the Rebel fleet, led by Lando in the Falcon, emerges from hyperspace for its assault on the Death Star; they, too, are unaware that they are falling into the Emperor's trap. A fleet of Imperial Star Destroyers swings in, pinning the Rebel armada against a still-shielded Death Star. Williams here combines established themes with new, propulsive rhythms for an exciting action cue, heavy on low brass and percussion, as the battle gets underway.
- 12. FIRST EWOK BATTLE / FIGHT WITH THE FIGHTERS:** On Endor, the Rebel strike team has been captured, except for the droids. Threepio calls to the Imperials to lure away some stormtroopers. With a maddening barrage of exotic percussion and a sliding trombone, this track begins as Ewoks jump the stormtroopers. The music lulls briefly as Ewok battle horns are sounded in the film, and Ewoks pop out of the forest in every direction, their theme blasted as a battle cry. All hell breaks loose as the stormtroopers scatter to fight off the furry creatures. Some of the Ewoks' weapons are successful against the invading Imperials; others have no effect against the towering scout walkers. Han and Leia take cover at the door of the shield bunker, but are unable to get inside. We cut to space where the battle is raging between Rebel and Imperial ships, which Williams' underscores with more high-energy battle music. The mood darkens as Luke watches the dogfights from the Death Star with the Emperor and Vader; volume quickly returns as the Emperor reveals the Death Star to be, in fact, fully functional, and it blasts a large Rebel cruiser clean out of the sky. Rebel Admiral Ackbar orders a retreat, but Lando insists they give Han more time to get the Death Star's shield down. On Endor, however, things are not going well. Artoo tries to open the door to the shield bunker, but is blasted by a stormtrooper. Elsewhere, Ewoks are fighting valiantly, but often for naught against the terrifying Imperial war machines. Two Ewoks are felled by an explosion; one gets up and tries to awaken his friend, only to realize he is dead. Back in orbit, another Rebel cruiser is annihilated by the Death Star, and Lando orders the fleet to attack the waiting Star Destroyers point blank to avoid the Death Star's terrifying weapon.



- 13. THE FOREST BATTLE:** The music's mood changes considerably as the Ewoks' perseverance and clever ways overpower the Imperial troops on Endor, the mechanized rhythms of the scout walkers giving way to playful woodwinds. Chewie and two Ewoks commandeer a walker and use it to blast other walkers



and stormtroopers; elsewhere, Ewoks have set up various traps for Imperial speeder bikes and walkers, alternately tripping or crushing them with logs. This is not the version of the cue which appears in the film (that can be found on disc four, track 7) but rather a concert version arranged by Williams for the original *Jedi* album.

14. **FINAL DUEL / INTO THE DEATH STAR:** On the Death Star, Luke and Vader have dueled, and Luke now hides in a lower level of the Emperor's throne room, unwilling to fight. Brooding bass notes underscore Vader's tempting of him to give in to the dark side. Vader feels Luke's thoughts, including the knowledge that Luke has a sister. This is too much for Luke, and he explodes with rage at his father. Next comes the music most wanted over the years by *Star Wars* and film music fans alike: the flowing, male chorus heard as Luke overpowers Vader. It adds a powerful, almost religious dimension to the scene, punctuated in the film by the clashing lightsabers. Luke cuts off Vader's sword hand, as Vader did Luke in *Empire*, and the Emperor laughs with sinister delight, his theme surging. Luke sees wires coming out of Vader's arm, as the hand Luke just cut off was mechanical. Realizing the path to which his aggression will lead, Luke discards his lightsaber. He will fight no more; he is a Jedi. The Emperor disapproves. We quickly cut to Endor where Han and company, having planted charges, duck for cover. The shield generator explodes to a cascade of brass, and up in space, Lando and company are free to begin their assault on the Death Star, accompanied by the Rebel spaceship fanfare.
15. **THE EMPEROR'S DEATH:** The Emperor's theme comes into full play in this track, titled "The Emperor" on the original *Jedi* album. The Emperor decrees that Luke, refusing to join the dark side, must die. Bolts of blue lightning shoot from the Emperor's hands, engulfing Luke in a painful barrage of electricity. Luke, writhing in agony, cries out "Father, please, help me!" Vader stands by, indecisive, but then, in a crucial turning point for the music as well as the visuals, his good side surfaces. The Force theme takes over as Vader picks up the Emperor and drops him down a deep shaft - the Emperor explodes, sending raw energy shooting out the shaft. The chorus moans to a halt as the energy is sucked back down, and father and son lie wounded in the late Emperor's throne room.
16. **DARTH VADER'S DEATH:** With the Death Star falling apart around them, Imperials scatter to evacuate, and Luke drags Vader to an Imperial shuttle. Vader, however, is mortally wounded, and will not survive. He asks Luke to take his mask off, so he can look at his son with his own eyes before he dies. Ingeniously delicate and sensitive renditions of Vader's theme play on strings and finally on harp as Luke uncovers his father's pale and scarred head. Vader tells Luke he was right - there was still good in him. He asks Luke to tell that to Leia, and with that, passes away.
17. **THROUGH THE FLAMES:** This track explodes back into grandiose, symphonic fury as Lando (in the Falcon) and perennial survivor Wedge fly deep into the Death Star superstructure. (In the film, roughly the first half of this cue was not used, replaced by music tracked from "Losing a Hand" in *Empire*.) Pursued by TIE interceptors, they fire torpedoes at the Death Star's main reactor, and then quickly fly out as the reactor explodes. Admiral Ackbar orders the fleet away from the Death Star, and Luke escapes in a shuttle. Wedge escapes in his X-wing, followed close behind by the Falcon, which is nearly engulfed by a massive fireball shot out by the detonated reactor. The music reaches a new height of triumph (similar to that which concludes "The Return of the Jedi") as the Death Star explodes, cheered on by the Rebels and Ewoks watching from Endor.



- 18. LEIA BREAKS THE NEWS / FUNERAL PYRE FOR A JEDI:** On Endor, Han dresses a wound Leia received earlier. Han speculates that Luke must have escaped the Death Star in time; Luke and Leia's theme plays as Leia says she knows Luke did - she can feel it. When pressed about the love between her and Luke, Leia reveals their relationship as brother and sister. Han and Leia's love theme comes into play as he realizes the sibling love between Luke and Leia has nothing to do with the romantic relationship he and Leia share - they, too, can be together. Later, Luke lights a funeral pyre to cremate his father. A bold rendition of the Force theme plays here; in the film, an alternate variation of the Force theme was used, and it can be found on disc four, track 20. On the original Jedi album, this track was titled "Rebel Briefing."
- 19. EWOK CELEBRATION / FINALE:** The Ewoks and Rebels celebrate their victory over the Empire. The Ewoks rejoice in song, playing a variety of percussion instruments that, on screen, include the armored helmets of stormtroopers. All our heroes are present and join in the celebration high in the Ewok village. Luke looks out and sees the spirit images of Ben and Yoda joined by Anakin Skywalker, his father. He then rejoins his circle of friends and loved ones. The music, an alternate version than that in the film (the actual recording can be found on disc four, track 21) includes Ewokese lyrics and, towards the end, English lyrics as well ("Celebrate the love"). We then segue to the end credits which feature a medley of Luke's theme from the first film, the Ewok theme, Luke and Leia's theme, and then back to Luke's theme and the Rebel spaceship fanfare. Our saga then draws to a close with the last cadence of victory and triumph.





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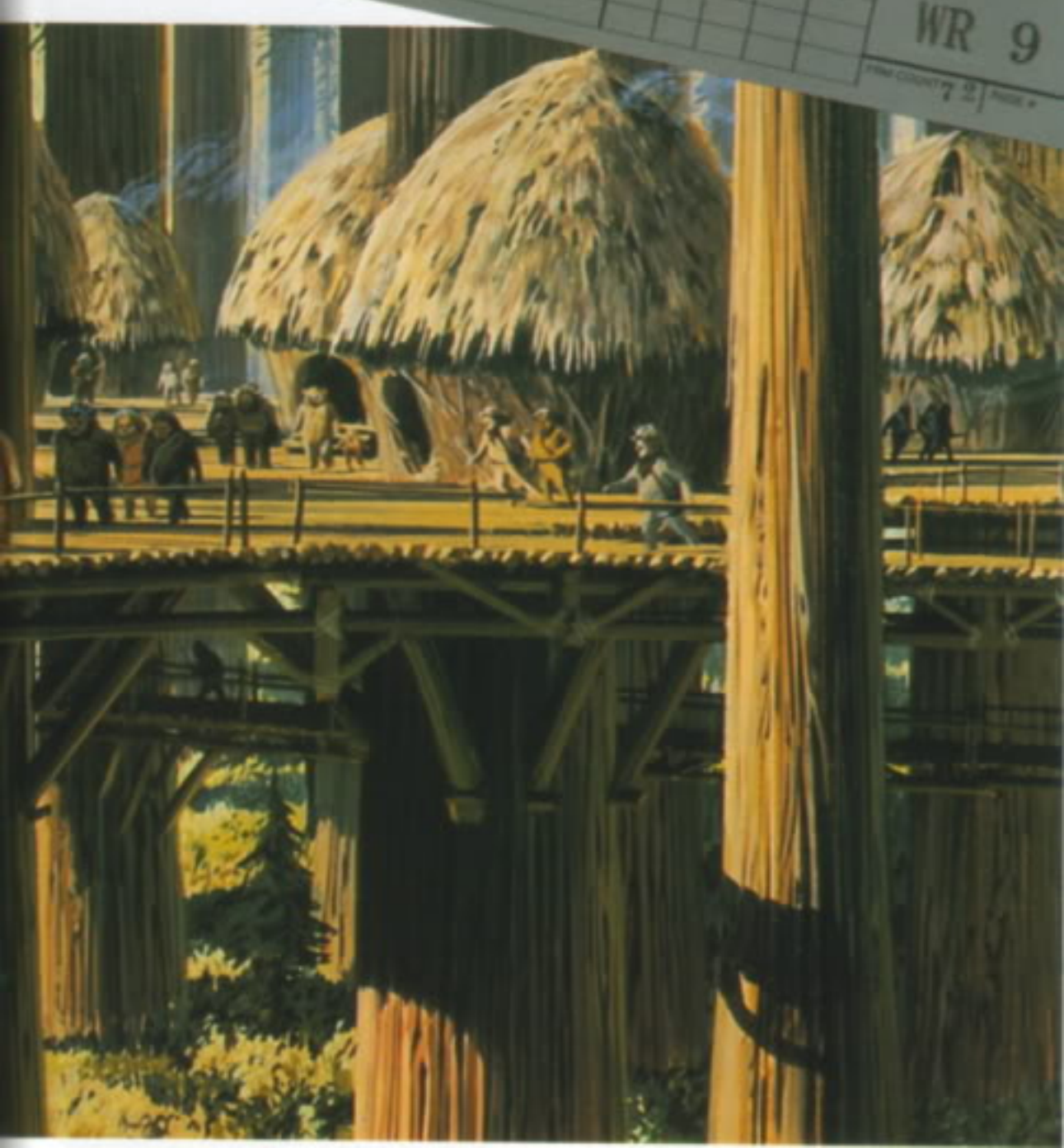
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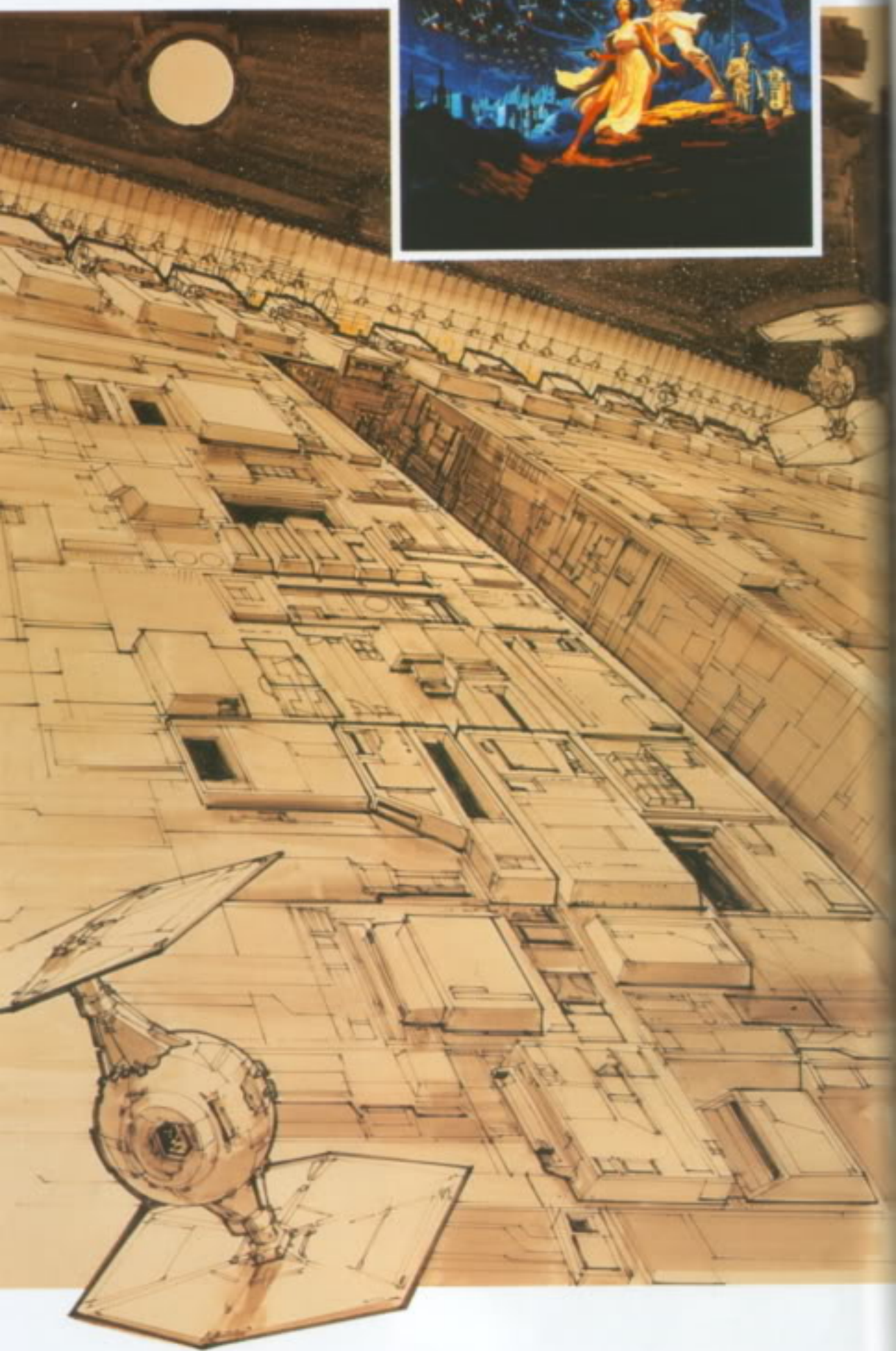
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## **STAR WARS TRILOGY**

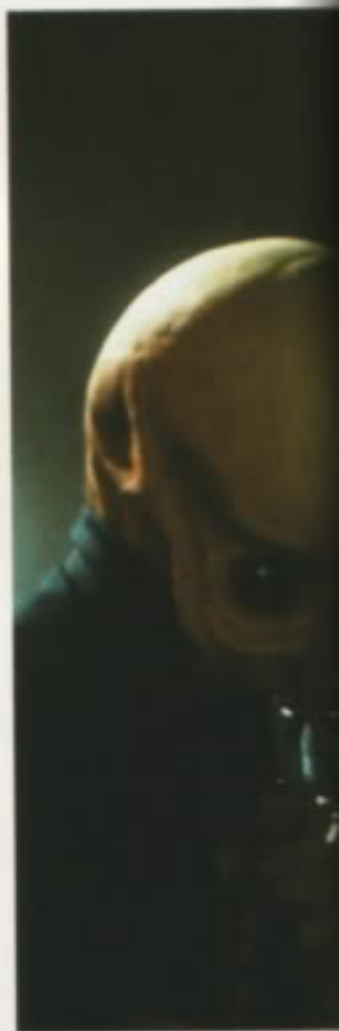
### **(OUTTAKES AND PREVIOUSLY UNRELEASED MATERIAL) DISC FOUR**

1. **TWENTIETH CENTURY FOX FANFARE WITH CINEMASCOPE EXTENSION (ALFRED NEWMAN, 1954)**
2. **MAIN TITLE (ALTERNATE, STAR WARS):** Our fourth disc, this one of music to all three films not on the first three discs, begins with an alternate version of the main title to *Star Wars*, heard over the opening title scroll and the scene where a Star Destroyer pursues the Rebel Blockade Runner. Here, the opening notes are slightly different and not as accentuated, and there is a different balance of instruments in certain spots. This track does not segue into the end title as does the music on disc one, but fades out where such a segue would occur, before we cut inside the Blockade Runner to Artoo and Threepio.
3. **HEROIC EWOK / THE FLEET GOES INTO HYPERSPACE (RETURN OF THE JEDI):** We zip forward to *Jedi* as Han and his strike team, assisted by Ewok guides, have approached a back door of the shield generator bunker on Endor, guarded by four biker scouts. The music begins fairly low-key, but the Ewok theme soon emerges as one of the Ewoks, Paploo, steals a speeder bike, leading three of the four scouts away in pursuit. The playful Ewok music continues, often on high woodwinds to avoid conflicting with the film's sound effects, as Paploo takes the scouts on a wild goose chase through the forest before escaping on a vine. Back at the generator, Han and company easily capture the remaining scout and proceed inside the bunker. In the film, the music then goes to "The Emperor Confronts Luke" (disc three, track 10), but here we segue to the music accompanying the Rebel fleet's launch into hyperspace, which in the film takes place immediately before "Heroic Ewok." This is a short but rapid-fire piece spotlighting more ferocious brass runs as the Rebel ships, led by Lando in the Falcon, assemble for their lightspeed jaunt to Endor.
4. **A HIVE OF VILLAINY (STAR WARS):** Back to the first film, this occurs right after "The Return Home" (disc one, track 8). After visiting his destroyed home, Luke returns to Ben and the droids at the wrecked sand crawler where he tells Ben, to the accompaniment of the Force theme, that he wants to go to Alderaan with him and become a Jedi. Traveling landspeeder music is reprised as the group journeys to high atop a cliff, and a musical "hit" of brass accompanies a shot of Mos Eisley spaceport from the group's point of view. This is the seedy home to smugglers and the like where the group will hook up with Han and Chewie for transportation to Alderaan. Wacky, off-kilter rhythms follow as the group enters Mos Eisley, but runs into a squad of stormtroopers. Ben uses the Force to trick the Imperials, however, and our heroes are safe, for now at least.
5. **DESTRUCTION OF ALDERAAN (STAR WARS):** Some time later, after "Blasting Off" (disc one, track 10), Death Star Governor Tarkin is attempting his own method of persuasion to get the Princess to reveal the location of the Rebels' base. The Death Star has approached Alderaan, and Tarkin threatens to destroy the planet if Leia does not talk. She does, giving an



answer later proven to be false. Tarkin is equally dishonest, but on the side of evil as he orders Alderaan blown up anyway. The music here is a terrifying build-up of off-rhythm suspense as the Death Star's planet-destroying weapon is charged and fired; the cue then withdraws as the sound effects of the planet's explosion take center stage in the film. The music ends quietly as Ben, on the Millennium Falcon, feels the death cries of the planet's inhabitants.

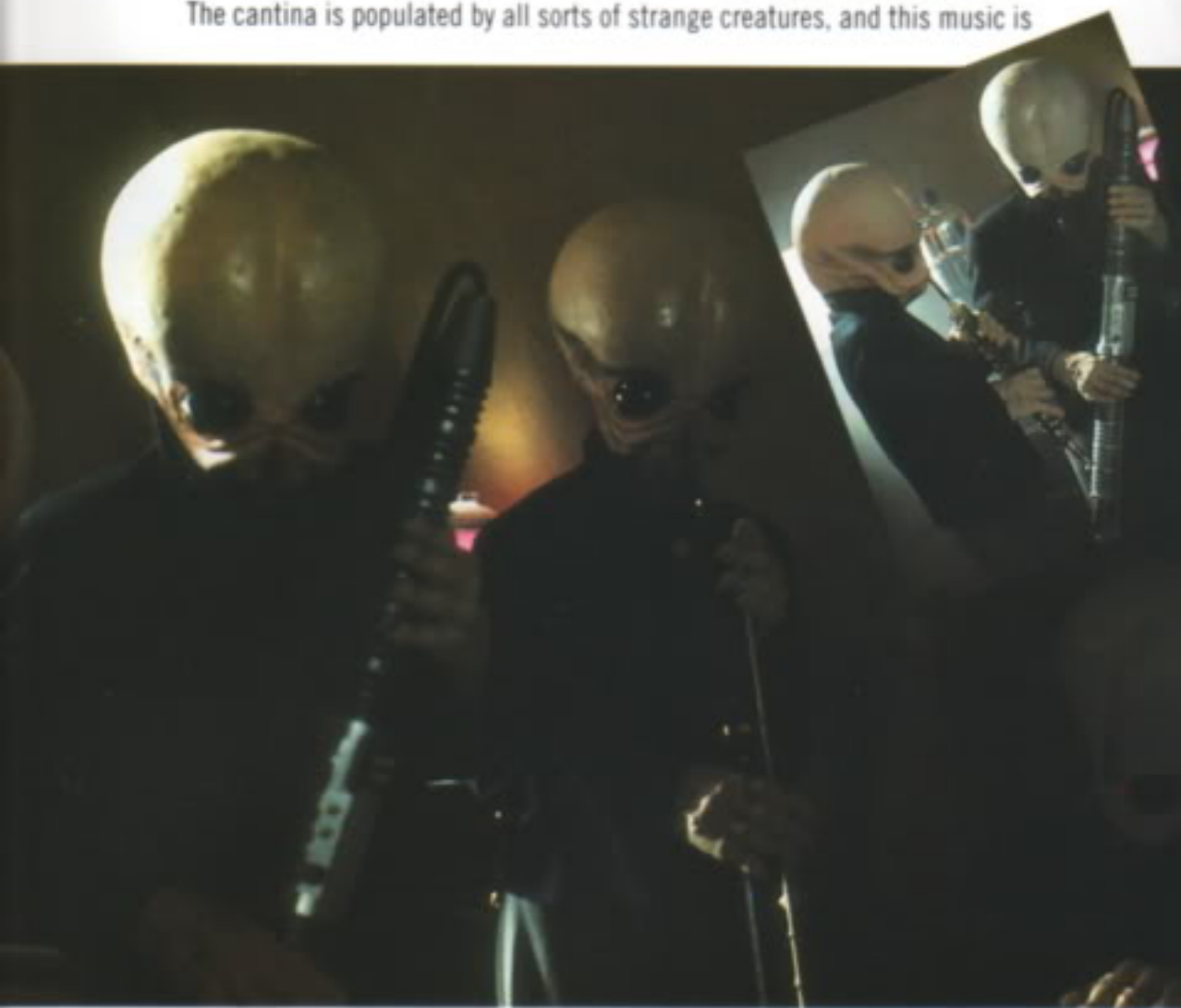
6. **DRAWING THE BATTLE LINES / LEIA'S INSTRUCTIONS (THE EMPIRE STRIKES BACK):** This covers the many scenes in *Empire* leading up to "The Battle in the Snow" (disc two, track 6). A warm rendition of Luke's theme, i.e. the main *Star Wars* theme, is heard as Luke and Han bid their good-byes, but pounding percussion and brass soon appear as the Imperial fleet arrives at Hoth. Aboard his Star Destroyer, Vader confers with Admiral Ozzel and the soon-to-be Admiral Piett via viewscreen, and uses the Force to strangle Ozzel for his incompetence. Back in the Rebel base, Leia gives instructions to the Rebel pilots, accompanied by building strings and snares. After some atmospheric music to cover the Rebel troops outside, Vader's theme is blasted as a Star Destroyer makes an attempt at a "first catch of the day," an escaping Rebel transport. The Rebels are triumphant in this first encounter, however, and heroic material closes out the track as the Rebels cheer and Luke boards his snowspeeder.
7. **THE EWOK BATTLE (RETURN OF THE JEDI):** This is the version of "The Forest Battle" (disc three, track 13) which appears in the film, as opposed to the concert arrangement made by Williams for the original *Jedi* album. Most of the music is the same, accompanying the Ewoks' overpowering of the Imperials on Endor, but certain sections are different, as this is the recording which matches the film scene-by-scene. The ending, for example, accompanies a scout walker tripping on logs and blowing up, whereas in the concert arrangement it is a different conclusion of the track's thematic material, as might be found in a piece written for the concert hall rather than a film.
8. **ATTACK POSITION (THE EMPIRE STRIKES BACK):** Back to *Empire*, this covers the action sequence midway through the film when the Millennium Falcon battles a Star Destroyer. The music begins with Boba Fett's low, brooding theme as Vader speaks with bounty hunters aboard his Super Star Destroyer, but we soon cut to said action scene with the Millennium Falcon being pursued by a Star Destroyer. After the Falcon's hyperdrive yet again fails, Han turns to attack the much larger vessel, accompanied by frenzied brass and woodwind runs amidst complex orchestrations - he will escape Imperial detection by attaching to a blind spot of the Destroyer itself. The track concludes with quieter music and Yoda's theme as Luke continues his training on Dagobah, doing a handstand and levitating objects until distracted by the sinking of his X-wing in the swamp - this will lead into "Yoda and the Force" (disc two, track 14).
9. **CRASH LANDING (THE EMPIRE STRIKES BACK):** Still in *Empire* but jumping back a bit, this is the music heard after Luke has crash landed on Dagobah. A variety of orchestral colors begin the track as Luke looks out over the uninviting swamp. Williams' spirited theme for the droids is then featured





as Artoo falls in the swamp and has a run-in with one of its inhabitants, a swamp creature which swallows him but then spits him out - all the way to the other side of the bog. This music is in many ways a descendant of the Jawa music from *Star Wars*. Luke hurries to Artoo to make sure he's okay, and confides in the little droid about their uncertain situation. We then cut to the Imperial fleet and hear Vader's theme as Admiral Piett reports to Vader in his meditation chamber, who reiterates: he wants the Falcon found. The track closes with an oppressive five-note slam, also tracked over the scene early in the film when Han enters the Rebel base on Hoth.

10. **CANTINA BAND (STAR WARS):** This is one of three source cues presented here on disc four, source music being that heard from a visible "source" in the film. This catchy tune accompanies the first cantina scenes in *Star Wars*, occurring after "A Hive of Villainy," when Luke and Ben are looking for a pilot to fly them to Alderaan, and have a run-in with some hostile bar-goers. The cantina is populated by all sorts of strange creatures, and this music is



seen performed by several alien-looking band members. Says Williams in the original *Star Wars* liner notes, "We used nine musicians, mostly jazz. They included one trumpet, two saxophones, one saxophone who doubled on clarinet, a Fender Rhodes piano, a Caribbean steel drum, assorted percussion, a drum and an Arp synthesizer for the bass. I scored it so they sound a little bit strange, almost familiar but not quite. We filtered them so that it clips the bottom end of the sound. We attenuated the low end a little bit and reverbed them so that it slightly thins them out."

11. **LAPTI NEK (RETURN OF THE JEDI):** This is the main song played by Jabba the Hutt's palace band (Sy Snootles, lead vocalist) in *Jedi*. The palace scenes are in many ways a return to the cantina locale of *Star Wars*, full of wild, alien creatures, and the music is likewise. Where the cantina band songs have their roots in jazz, however, "Lapti Nek" is more of a pop/disco piece, to which Jabba's dancers entertain the slug-like gangster. In the film, one dancer, Oola, protests, and Jabba dispenses with her down a trap door to the rancor cave, which Luke will fall into later. This recording of "Lapti Nek" is not







the one that appears in the film, but both versions share Huttese lyrics by Anne Arbogast, based on the original English lyrics by Joseph Williams, the composer's son.

12. **CANTINA BAND #2 (STAR WARS):** Back to the cantina sequences of *Star Wars*, this is the second cantina band song, heard in the film when Luke and Ben meet with Han and Chewie about passage to Alderaan, and when Han has a run-in with one of Jabba's thugs, Greedo. The song is very much in the same vein as the first cantina band piece. Because of its previously unreleased status, however, this should be a special treat to those who have enjoyed the first cantina band song over the years, but have never heard this one in its complete form.
13. **FAKING THE CODE (RETURN OF THE JEDI):** Returning to orchestral score, this occurs halfway through *Jedi* when Han and his strike team are departing in an Imperial shuttle for Endor. The shuttle leaves the docking bay of the Rebel flagship and jaunts into hyperspace. Meanwhile, Vader and the Emperor confer on the Death Star; the Emperor's theme is played as he orders the Imperial fleet to the far side of Endor, and Vader to the command ship. Han and company arrive at the Death Star and approach Vader's Super Star Destroyer, attempting to bluff their way to Endor with a stolen Imperial code. The music unfolds tensely with the Force theme and Vader's theme as Luke and Vader sense each other's presence. The Rebels are successful, however, and gain clearance to land on Endor.
14. **BROTHER AND SISTER (RETURN OF THE JEDI):** This delicate and lovely cue covers the discussion between Luke and Leia and, afterwards, Han and Leia at the Ewok village, high atop the Endor trees. After a get-together between the Rebels and the Ewoks, Leia follows Luke outside, and Luke reveals to Leia their relationship to Darth Vader and to each other. (Roughly the first minute of the conversation in the film is tracked with music from "Yoda and the Force" in *Empire*; this cue follows in its entirety.) The new theme for Luke and Leia makes its first appearance here (a concert arrangement of which can be found on disc three, track 9), blending seamlessly with the Force theme and the sensitive sequence introduced in "The Death of Yoda" (disc three, track 7). Han and Leia's love theme later comes into play as they speak after Luke leaves to confront Vader.
15. **STANDING BY (STAR WARS):** We return to more action-oriented music with the cue in *Star Wars* covering the take-off from Yavin's fourth moon of the Rebel X-wings and Y-wings. The tiny snub fighters streak into the sky, monitored in the Rebel base by Leia, Threepio and various officers. Snare drums clip a steady beat as the ships approach the Death Star, the music building as the Rebel pilots, Luke among them, sound off to their squadron leaders. In the film, the music will now segue to the third of the four cues in "The Last Battle" (disc one, track 15) as the Rebels attack the Death Star for the film's climactic battle.
16. **LEIA IS WOUNDED / LUKE AND VADER DUEL (RETURN OF THE JEDI):** This picks up in *Jedi* right after "The Ewok Battle" (aka "The Forest Battle"). At the shield bunker on Endor, Leia is shot, but still manages to dispose of two stormtroopers with a quickly-pulled blaster. Charging brass continues as a scout walker now approaches, and all looks done for. Maybe not - it's the walker Chewie and the Ewoks took over, and Han has an idea for getting into the bunker. We cut to the Death Star where Luke and Vader are battling in the Emperor's throne room, Luke simultaneously trying to defend himself and stop the fighting. He kicks Vader down a stair



case, and the musical notes ascend as Vader comes back up, forcing Luke to fight again. Luke backflips up to a catwalk, but Vader hurls his lightsaber and topples him, the Emperor's theme surging. Luke takes refuge in the lower level of the throne room, Vader coming after him.

- 17. CARBON FREEZE / LUKE PURSUES THE CAPTIVES / DEPARTURE OF BOBA FETT (THE EMPIRE STRIKES BACK):** This lengthy suite covers the latter Cloud City scenes in *Empire*, including some music not used in the finished film. We begin with more traveling Luke music as the young Jedi approaches Cloud City in his X-wing, but Vader's theme soon appears as Han, Leia, and Chewie (carrying Threepio) are marched into Cloud City's carbon freezing chamber. Han is to be encased in a block of carbonite, to test if the process is okay for Vader to use on Luke. Chewie flips out, accompanied by a brief musical outburst, but is quickly shackled. Han and Leia's theme surges as they are pulled apart; Vader's theme takes over as Han is frozen. Fortunately, Han survives the process, and is given to Boba Fett who will deliver him to Jabba the Hutt; Fett's theme is heard as these and other arrangements are made. "Luke Pursues the Captives" follows as Luke and Artoo spot Fett's entourage walking down Cloud City corridors with frozen Han; Fett's theme is here expanded into creepy, dissonant chords. Fett spots Luke, and we are treated to an action version of Yoda's theme as they exchange blaster fire. Luke races down the corridor and sees Imperials bringing the captive Leia and Chewie into the carbon freezing chamber. Despite Leia's warning cries, he follows, and a closing door cuts him off from Artoo. Music not used in the film follows, a return of the ominous, dissonant chords heard earlier as Vader and Luke begin to do battle. "Departure of Boba Fett," a track on the original *Empire* album slightly expanded here, returns us to music used in the film. Fett's theme is heard as Lando's guards appear and capture the Imperials. Lando releases Leia and Chewie, but Chewie's newly-freed hands go straight for Lando's throat. Struggling for air, Lando says there still might be a chance to save Han - he's being brought to Fett's ship nearby. The pace picks up as the Rebels, now joined by Artoo, rush to the East Platform, but it's too late - Fett's ship, Slave I, is just taking off. The rest of the track contains more music not used in the film, meant to underscore Luke's battle with Vader in the carbon freezing chamber. Vader's theme is heard as Luke loses his lightsaber and is backed into the freezing pit, but Yoda's theme emerges triumphant as Luke leaps out of the pit, and battles Vader off the edge of the chamber. Next will come "The Duel" (disc two, track 17).
- 18. LOSING A HAND (THE EMPIRE STRIKES BACK):** After "The Duel," Vader and a beaten Luke continue to clash lightsabers on a platform high in Cloud City's reactor room. This cue begins abruptly after Vader cuts off Luke's hand. Amidst eerie strings and his sinister theme, Vader tells Luke the stunning revelation: "I am your father." Luke takes the only action left to him - accompanied by a fanfare of brass, he falls into the massive reactor room, the music spiraling down with him as he is blown through an exhaust port and outside onto a weather vane. He tries to climb back inside, the music climbing with him, but to no avail. He uses the Force to contact Leia, who is escaping in the Falcon with Lando, Chewie, and the droids. The Falcon comes to save him, pursued by TIE fighters, the music churning and rising to accompany the rescue. With Luke safely aboard, the music immediately segues into the cue "Hyperspace" (disc two, track 18).







19. **THE RETURN OF THE JEDI (ALTERNATE, RETURN OF THE JEDI):** This is an almost completely different version of the music to the sail barge battle in *Jedi*. The recording used in the film (disc three, track 5) makes extensive use of established action music from *Star Wars* - as was appropriate for a rousing battle sequence that recalls the heroism of the first film - but this version does not use such material. As such, fans who have wondered what Williams might have come up with for the sequence if the *Star Wars* music was not used now have their answer. The beginning touches on the same idea as the film version, while the ending, a middle section featuring Jabba's theme, and certain transitions are almost exactly the same. One brief section would later turn up in the concert arrangement of "The Forest Battle" (disc three, track 13); certain rhythmic ideas would come back in later action cues. For the most part, however, this is all new material, and all unheard, at least until now.
20. **LEIA BREAKS THE NEWS (ALTERNATE) / FUNERAL PYRE FOR A JEDI (FILM VERSION) (RETURN OF THE JEDI):** This covers the same scenes towards the end of *Jedi* as the track by the same name on disc three, but whereas that was the film version of "Leia Breaks the News" and an alternate version of "Funeral Pyre for a Jedi," this is just the opposite. The alternate version of "Leia Breaks the News," for the scene where Leia reveals to Han her relationship to Luke, is mostly the same as the film version, except towards the end when Ewok music here makes a brief appearance. The film version of "Funeral Pyre for a Jedi," meanwhile, is a more reflective and flowing rendition of the Force theme than the alternate on disc three, heard as Luke sets his father's armor aflame, and we pan up to the Endor sky where Rebel ships are launching fireworks.
21. **EWOK CELEBRATION (FILM VERSION, RETURN OF THE JEDI) / END CREDITS (FILM VERSION, THE EMPIRE STRIKES BACK):** This is the only time music from two different films has been combined on one track. First up is the film version of the "Ewok Celebration" from *Jedi*, a more straightforward choral rendition of the Ewokese and later the English lyrics than the Ewok adlibbing which appears on disc three, track 19. English lyrics are by Joseph Williams, and the Ewokese lyrics are by Ben Burtt. (The English lyrics heard towards the end say "Celebrate the light - freedom! Celebrate the might - power! Celebrate the fight - glory!" and then "Celebrate the love" four times.) This segues to the film version of the "End Credits" from *Empire*, a slightly different and faster performance than the one that appears on disc two, track 19. As before, this opens with music from the first film, then goes on to a medley of Yoda's theme, The Imperial March, and Han and Leia's love theme.

Lukas Kendall is the editor of *Film Score Monthly*







## JOHN WILLIAMS ON STAR WARS • SPRING 1977

QUITE OFTEN FILMMAKERS TAKE RECORDS AND PUT THEM IN workprints as temporary (temp) material. The music is usually restricted to something that they have heard or they remember hearing. This can limit the composer's own creativity if he follows in that direction rather than find something that might be more exciting. However, in the case of George Lucas, the records he put on the track did one thing for me. It convinced me that George knew the idiom of the music he wanted in the picture.

George felt that since the picture was so original and so highly different in all its physical orientations - creatures unknown, places unseen, and noises unheard of - that the music should be on a fairly familiar emotional level. He didn't want electronic or concrete music. Rather, he wanted a dichotomy to his visuals, an almost 19th Century romantic, symphonic score against these yet unseen sights. What George's temp track did was to prove that the disparity of styles was the right thing for this film and I think his instincts were correct. This established the stylistic direction I went to in *Star Wars*, which is first, tonal, and second, orchestral. It is all acoustic and natural.

I think it is a very unusual approach to a futuristic film, but I think the music relates to the characters and to the human problems even for the non-humans. I think this film is wildly romantic and fanciful. George and I felt that the music should be full of high adventure and the soaring spirits of the characters in the film. At one point, George talked of integrating selections from the classical repertoire with the score. *2001* and several other films have utilized this technique very well. But what I think this technique doesn't do is take a piece of melodic material, develop it and relate it to a character all the way through the film. For instance, if you took a theme from one of the selections of Holst's *The Planets* and played it at the beginning of the film, it wouldn't necessarily fit in the middle or at the end. On the other hand, I did not want to hear a piece of Dvorak here, a piece of Tchaikovsky there, and a piece of Holst in another place.

For formal reasons, I felt that the film wanted thematic unity. I believed we needed melodic themes of our own which I could sort of bend around and put through all the permutations. Normally, I try not to read scripts; I would rather sit down in a projection room and watch the film from start to finish without any talking - like an audience. I prefer to react to its rhythmic impulses and feel its kinetic thrusts. From a composer's point of view, scripts lack the dynamics of the film that corresponds to music.







## NOTES ON JOHN WILLIAMS

By Jon Burlingame

JOHN WILLIAMS' MUSIC FOR THE *STAR WARS* TRILOGY HELPED TO shape the future of film scoring just as it paid homage to the past.

Williams, whose training had been classical but whose experience was in film and television, recognized the trail that Erich Wolfgang Korngold had blazed in scoring the Errol Flynn swashbucklers of the 1930s and '40s. So when George Lucas asked for music befitting a rousing adventure set "a long time ago, in a galaxy far, far away," the composer responded in the definitive Korngold style: with heroic fanfares, wildly romantic themes and musical melodrama, all richly orchestrated for one of the world's great symphony orchestras.

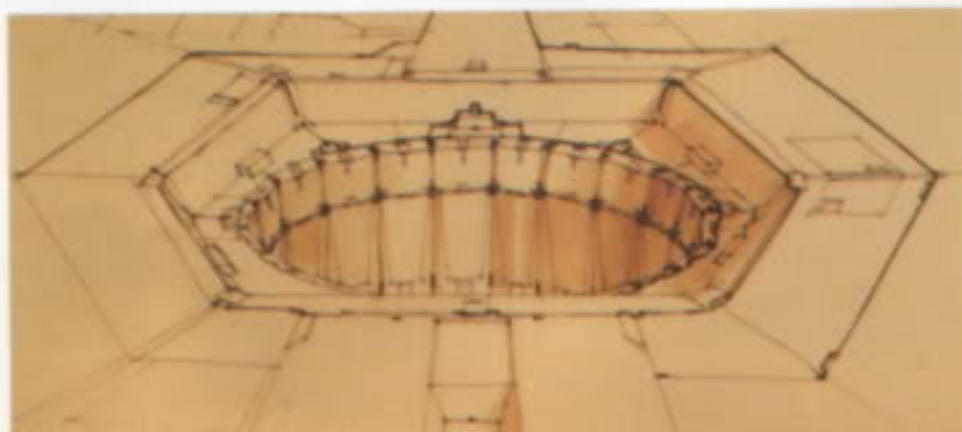
The success of the *Star Wars* score - which won an Oscar and sold more than four million albums, making it the largest-selling non-pop album in recorded history - caused a resurgence of interest in the traditional symphonic film score that would last well into the next decade.

Prior to *Star Wars* in 1977, Williams had won two Academy Awards, for adapting *Fiddler on the Roof* (1971) and scoring Steven Spielberg's *Jaws* (1975). He scored the decade's high-profile disaster films - notably *The Towering Inferno* (1974) and *Earthquake* (1974) - and gained a reputation for versatility, ranging from the period charm of *Jane Eyre* (1971) to the sophisticated suspense of *Black Sunday* (1977) and the musical Americana of *The Cowboys* (1972). In the same year as *Star Wars*, he would receive another Oscar nomination for Spielberg's sci-fi epic *Close Encounters of the Third Kind*, which required a more contemporary score encompassing both lyrical and avant-garde elements.

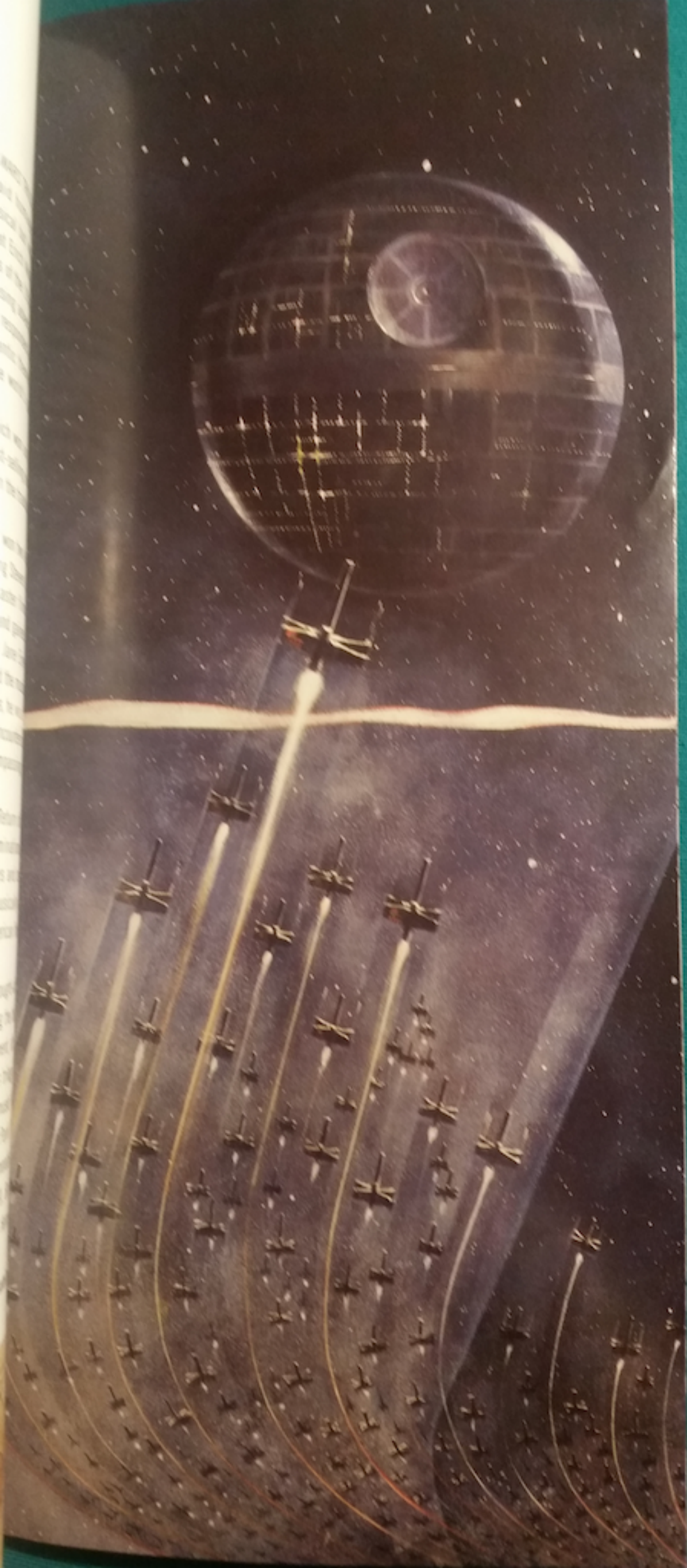
*The Empire Strikes Back* (1980) and *Return of the Jedi* (1983) brought Williams two more Academy Award nominations. As the trilogy progressed, he reprised and developed old themes and created new ones, making the *Star Wars* trilogy one of the most musically interesting (and thematically consistent) series in the history of American films, and ushering in a new era for the orchestral underscore.

Williams - who became the world's most sought-after film composer and a major figure in the music world after accepting the baton of the Boston Pops in 1980 - remains at the forefront of the movement, often with music for the films of Lucas and Spielberg: the *Indiana Jones* trilogy that began with *Raiders of the Lost Ark* (1981); his Oscar-winning music for *E.T. the Extra-Terrestrial* (1982); and the blockbuster *Jurassic Park* (1993). For other filmmakers, Williams has contributed grand and memorable dramatic scores for such films as *Superman* (1978) and *Dracula* (1979), *Born on the Fourth of July* (1989) and *JFK* (1991), *Far and Away* (1992) and *Home Alone* (1990).

**Jon Burlingame is a nationally syndicated media critic**







Music Composed and Conducted by John Williams

Performed by the London Symphony Orchestra

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Project Coordinator: Cindy Cooper

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